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- c) *Six plays based on the Mahabharata—*  
 6 Madhyama-vyāyoga 7. Pañcarātra  
 8 Dūta-vākya 9 Dūta-ghatotkaca  
 10 Karṇa-bhāra 11. Ūrubhaṅga
- d) *One play based on the story of Krishna—*  
 12. Bālacarita
- e) *One play based on folk-lore—*  
 13. Cārudatta (a fragment)

None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

(1) All the thirteen plays formed the work of one and the same writer.

(2) That writer was the great Bhāsa owned by Bāṇa and Kālidāsa as their worthy predecessor.

#### (1) All the Thirteen Plays by a Single Author—

A close examination of these plays reveal that there are several common features among them—

1. All these plays begin with the stage-direction 'नान्द्यन्ते ततः प्रविशति सूत्रधारः' After this, a benedictory verse is found with which the *sutradhāra* commences the prologue of the play. But other classical plays open with the benedictory verse, after which the *Sūtradhāra* is introduced with the direction ततः प्रविशति सूत्रधारः. Another strange feature of the opening stage-direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः

2 The customary practice of mentioning the names of the author of the play, his patron, etc. in the prologue is totally absent in these plays.

3 Prologues, usually called प्रस्तावना, are termed स्थापना here<sup>6</sup>

4 The *Bharatavākya* is the same<sup>7</sup> in most of these plays

5 The style and language of all these plays are strikingly similar

6 In many of these plays the device of 'Unintentional dramatic replies' (पताक्रान्ति) and the figure of speech मुद्रा (*Paronomasia*) for the opening verse, are used

7 The same names of minor characters, the same type of grammatical irregularities, the same

<sup>6</sup> Kāṭyābhāṣa is an exception, where it is called प्रस्तावना । The Pratiṣṭhā has a variant *Āmukham* for Sthapana and there is no such expression at all in the case of Balacaritam, see Critical Study, page 10 and Paranjpe's note on Sthapana in his edition of *Madhyamavyayoga*

<sup>7</sup> इमा सागरपर्यन्ता हिमवद्विध्यकुण्डलाम् । महीमेकातपत्राश राजसिंह प्रशास्तु न ॥ is the भरतवाक्य in *Svapna*, *Bala* and *Dutavākya* and भवन्वरजसो गव परचक्र प्रशास्तु । इमामपि महीं कृत्वा राजसिंह प्रशास्तु न ॥ in *Pratiṣṭhā*, *Avimaraka*, *Abhiseka* and *Pañca* । 2 Only the seven plays mentioned above have 'राजसिंह प्रशास्तु न' in their *Bharatavākya* The *Pratima* and the *Kāṭyābhāṣam* have merely 'राजा भूमि प्रशास्तु न' । In all these plays, we have the word *Bharatavākya* before the valedictory verse excepting in the case of *Pancarātram* There is no such verse in the *Carudatta* and *Dutaghatotkaca*, while in the *MV*, the last verse simply refers to *Upendra*, and in the *Urubhangam* there is a split verse at its end

<sup>8</sup> See *Pañca*, *Pratiṣṭhā*, *Svapna* and *Praurāṣa*

ideas, sentences and expressions<sup>9</sup> repeat themselves in these plays

8 Bharata's rules of dramaturgy are not observed in these plays in as much as deaths, duels and battles are shown and water is actually brought on the stage

9 Stage directions are many a time wanting and to be supplied by the readers<sup>10</sup> The directions given are very brief and indicate rapid action, as in '*Exit and re enter*'

10 The names of the plays are to be found only at the end (in the colophon)

These striking similarities in the thirteen plays naturally declare their common authorship<sup>11</sup>

(2) Bhasa is the author of all these plays—

A careful study of these plays further reveals that—

(a) The grammatical and dramaturgical rules of Pāṇini and Bharata are not applicable to these

<sup>9</sup> See Devadhar's 'Plays ascribed to Bhasa their authenticity & Merits, where he has noted several such repetitions

<sup>10</sup> Cf. for instance in the *Pratijna* ii<sup>51</sup> the direction *pranīpatya* is necessary at the beginning of the speech of the Kancukiya as the king says later ii<sup>56</sup> उत्तिष्ठोत्तिष्ठ etc. In the *Pañcaratra* Act I several persons are introduced to the king. The stage direction relating to their appearance on the stage is not found

<sup>11</sup> Prof. De appears to doubt even this. See his article 'The Dramas ascribed to Bhasa' in *I H Q.* xvii pp 415 ff. R. V. Jagirdar maintains a similar view. See his 'Drama in Sanskrit Literature,' pp 74 f.

plays, which fact shows that they must have been composed before those rules were framed..

(b) The frequent use of the Anuṣṭup metre and the expletives च, वृ, हि, etc. in the stanzas, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them near the epic style of the Rāmāyaṇa and the Mahābhārata.

(c) Many of the ideas contained in these thirteen plays have been borrowed and modified in their works by <sup>12</sup>Kālidāsa, <sup>13</sup>Aśvaghōṣa, <sup>14</sup>S'ūdraka, <sup>15</sup>Viśākhadatta, and many others.

These and similar facts make the readers believe that the author of these plays must be anterior to Pāṇini, Bharata, Kālidāsa, S'ūdraka and such others. But who could he be?

Among these thirteen plays, there is one by name *Svapnavāsavadatta* which is ascribed to Bhāsa by Rājaśekhara in this stanza of his—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।  
स्वप्नवासवदत्तस्य दाहकोऽभूत् पावकः ॥ -- सक्तिमुक्तावली

<sup>12</sup> See Gaṇapati Sastri, Op cit. and his Introduction to *Svapnavāsavadatta* and *Pratimā*.

<sup>13</sup> *Pratijñā* I 18 has been transformed by *Aśvaghōṣa* in the following stanza of his *Buddhacarita*, XII 60

काष्ठं हि मधन् लभते हुताशं भूमिं खनन् विन्दति चापि तोयम् ।  
निर्निधनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

<sup>14</sup> See *Pusalkar* Op. cit., pp. 155 ff

<sup>15</sup> *Mudrārākṣasa* is probably the outcome of *Viśākha-*datta's study of *Bhāsa's* *Pratijñā*.

This coupling of one of the plays with the name of Bhāsa establishes that all the other works too (claiming common authorship) must be by Bhāsa, who alone has to his credit a Nāṭakacakra

Bāna observes in his *Harṣacarita*—

सूत्रधारकृतारम्भैर्नाटकैर्वहुभूमिकै ।

- सपताकैर्यशो लेभे भासो देवकुलेरिव ॥

'Bhāsa gained as much fame by his plays begun by the stage directors, containing many and varying characters, and stirring dramatic episodes, as by (the erection of) temples constructed by architects, with several stories and banners' The Trivan dram plays have all the above features and hence they must be by Bhāsa This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor and spoken of as a <sup>16</sup>*muni* by Jonarāja

These two views of the Pandit were discussed in learned journals by scholars,<sup>17</sup> both Indian and foreign The result was that almost all concurred with the Pandit regarding the common authorship of these plays As regards the other question, there came up <sup>18</sup>three different views, viz,—

<sup>16</sup> 'सोमिरपि भासमुने काव्य विष्णुधर्मासुपातरक्तवान् नाट्यदिलय' while commenting on the following verse of Jayānka (12th cent A D) in his *Pṛthvirājavijaya*—

मन्त्राध्यक्षद्वारविद्यो गणना दीप्तानि वद्रेरपि मानमानि ।

मासस्य काव्य मरु विष्णुधर्मान् (?) सोप्यानातरगतयमुमेर ॥

<sup>17</sup> For a bibliographical note of publications on Bhāsa, see Appendix I to A D Pusalkar's 'Bhāsa—A Study'

<sup>18</sup> Scholars such as Prof Keith, Thomas and Paranjpe supported the Pandit's view, Prof Kane, Dr Barnett,

1. All the thirteen plays are the works of Bhāsa.
2. None of the 13 plays can be ascribed to Bhāsa.
3. The material available to prove the authorship of the plays is inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse are found also in many <sup>19</sup>other South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for, the *Svapnavāsavadatta* of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmacandra in his *Nāṭyadarpaṇa*

<sup>20</sup>वादाक्रान्तानि पुष्पाणि सोष्मं चेदं शिलातलम् ।

नूनं कचिदिहासीना मां दृष्ट्वा सदशा गता ॥

Rama Pisharodi and Krishna Pisharodi opposed it; some others like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive.

<sup>19</sup> See Saktibhadra's *Ās'caryacūḍamaṇi*, Nilakaṇṭha's *Kalyāṇa-saugandhikā*, Kulaśekhara-varma's *Tapātī-svayamvara* and also the anonymous play *Viṇāvāsavadattā* (a fragment in 3 Acts) published by Prof. Kuppaswami Sastri in the *Journal of Oriental Research*, Madras, 1931.

<sup>20</sup> This stanza was later inserted by T. Ganapati Sastri into a relevant context of the 4th Act of *Svapna*, bringing out a 2nd edition of the play. It must be noted here that another stanza beginning with *चिरप्रसुप्तः कामोऽयं* cited in the *Bhavaprakāśikā* as from the *Svapnavāsavadatta* is found in the present play (Act VI).



These diverse views of the two sections of scholars naturally led to the third view mentioned above, of a few cautious scholars

Arguments and counter arguments defending their own stand and refuting their opponents' were put forth by the two diverse groups in a series of articles for a long time. This only made the problem of the authorship more and more complicated.

Thus, to this day, this question of Bhāsa's authorship has not been answered conclusively and hence it is regarded as an unsolved problem

## 2. DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name as observed already, and later than Vālmiki upon whose Rāmāyaṇa he has drawn for the theme of his two dramas, viz, Pratimā and Abhiṣeka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that "Kālidāsa stands near the beginning of the Christian Era, if indeed he does not overtop it." Dr. Kern places him in the latter half of the 6th cent. A.D. Bāṇa's date however is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent A.D. So, at any rate, Bhāsa's date cannot be later than the 6th cent A.D. As regards the date of Vālmiki too, scholars differ. Prof. Keith<sup>21</sup> is inclined to think that Vālmiki lived earlier than the 4th Cent B.C. and that those who improved on him were during the

<sup>21</sup> See his History of Sanskrit Literature.

period 400-200 B C, while Prof. Jacobi assigns him to a date earlier than the 5th cent B.C.

These two limits of Bhāsa's date are almost universally accepted; but there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is closer to Vālmiki. The learned editor of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇini and Bharata, as their rules of grammar and dramaturgy are sometimes not applicable to his plays. Again Pāṇini's date is not known definitely. Keith places him in the 4th cent. B C. Accepting this date of Pāṇini, if Bhāsa is prior to him, Bhāsa will have to be assigned to the 5th cent B C. at the latest.<sup>22</sup>

But it may not be right to argue that Bhāsa is anterior to Pāṇini or Bharata, just because their rules of grammar and dramaturgy do not hold

<sup>22</sup> Date of Bhasa according to different scholars—

Ganapati Sastri, Haraprasada Sastri and Pusalkar	6th cent B C.
Jagirdar, Fulakarni	3rd cent. B C.
Jayaswal, Chaudhury, Dhruva	2nd-1st cent. B C.
Konow, Serup, Weller	2nd cent. A.D.
Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar	3rd cent. A.D.
Lisney and Winternitz	4th cent. A.D.
Shankar	5th-6th cent A.D.
Devadhar, Barnett, H'rananda Sastri, Nerurkar and Pisharoti	7th cent A D.
Kane	9th cent. A.D.
Ramavatara Sarma	10th cent. A.D.
Rangacharya Reddy	11th cent. A.D.

good<sup>23</sup> in the case of Bhāsa's works. Has not Pāṇini taken into account all the words in the forms they were known to have been used before him? If Bhāsa were anterior to him how could the forms so frequently used by him be overlooked by Pāṇini? The same argument holds good with regard to Bharata also. Hence, it would be safer to hold that Bhāsa must have been a contemporary of Pāṇini or Bharata and lived in a country far away from where those two lived.

### 3 WAS BHĀSA A SOUTH INDIAN?

A few enthusiastic South Indian Scholars<sup>24</sup> have tried to show that Bhāsa was a South Indian. In claiming him for Kerala in particular, their contention is that—

- (1) All the thirteen plays were found in Kerala.
- (2) Sitā is not with Rāma when he is to be consecrated (in the Pratimā), while the practice in all places except Kerala is to have the couple together on such an occasion.
- (3) The terms मन्थ (in Pratiyñā), विचार (in Avī) and आन् are used in the Malayālam sense.
- (4) The maternal uncle is much honoured. Avimāraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice.

and hence Bhāsa must be from Kerala.

<sup>23</sup> This is presuming that Bhasa would not have deviated from such rules, if he were aware of them.

<sup>24</sup> See Pusalkar Op. cit. pp. 52ff. and A. K. Pisharoti's 'Bhasa's Works: A Criticism'.

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their anonymous author was a native of that place. Sitā's absence from the consecration scene (and even her ignorance of her husband's consecration) is to be explained as a dramatic contrivance. As regards the terms संवन्ध, विचार etc., there is no reason why we should not believe that these Samskr̥t words had once the meaning in which they are used in these plays. The special honour to the maternal uncle is only what is prescribed by the Dharmasāstras.<sup>25</sup>

Thus, none of the arguments advanced to prove that Bhāsa was a South Indian stands. On the other hand all the characters of his plays, names of cities, rivers, mountains etc. are northern, which may go to show that he was a North Indian. The discovery in Northern India of Yajñaphalam<sup>26</sup>, which also is being ascribed to Bhāsa, may add weight to this view.

#### 4. LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *Muni* of the class of Vyāsa or Vālmīki. He has strong predilections for the Viṣṇuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their

<sup>25</sup> See Manu II 130; Bodhāyana I 3, 45; Āpastamba I 14-11; Vasiṣṭha XI 2, XIII 41; Gautama V 27.

<sup>26</sup> See note 5 *supra*.

piety is very great. In the *Bālacarita*, Kamsa says calmly — 'I take even an untrue word of a Brāhmana to be a true one'. The home was the place of women according to Bhāsa.

Bhāsa is a vehement advocate of Dharma. He believes in the principle 'धर्मो रक्षति रक्षितः'. That is why he makes Yaugandharāyaṇa in the *Pratiññā* exclaim — 'भूमिर्भर्तारमापन्न रक्षिता परिरक्षति'. In the *Pañcarātram*, Duryodhana points out that it is false to say that Heaven is to be gained only by the dead and asserts that Heaven is not invisible, but is here and yields its manifold fruits. If truth were to stand even in respect of solicited alms, all men shall stand.

Bhāsa stresses on gifts and sacrifices. In the *Pañcarātram*, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Droṇa. Karna observes that the great kings such as Ikṣvāku, Saryāti, Yayāti and Rāma though dead, still live through sacrifices. The following statement of Karna in the *Karnabhāram* is an ever memorable one—

शिक्षा क्षय गच्छति कालपर्ययात्

सुवद्ममूला निपतन्ति पादपा ।

जल जलस्थानगत च शुभ्यति

दुत च दत्त च तथैव तिष्ठति ॥२२॥

Bhāsa often feels that fate baffles all human efforts. 'जाप्रतोऽपि बलवत्तर कृतान्त' 'चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्ति' 'क क यत्तो रक्षितु मृत्युकाले' — (*Svapna vi 10*) — are a few of his statements which can be noted in

this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—

काशादग्निर्जायते मध्यमानाद्

भूमिस्तोयं खन्यमाना ददाति ।

सोत्साहाना नास्त्यमार्थं नराणां

मार्गारब्धाः सर्वयत्राः कञ्चन्ति ॥ Pratijñā i 171

### 5. WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called *Yajñaphalam*<sup>27</sup> dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa has been published in 1941 and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three<sup>28</sup> dramas among which <sup>29</sup>Mukuta-tāḍitaka and Udāttarāghava<sup>29</sup> had a place.

About 13 stray verses<sup>30</sup> are attributed to Bhāsa. Of them, *five* are found in the S'āringadhara-paddhati, *four* in the Subhāsitāvali *three* in the Śaduktikarṇāmṛta and *one* in the Sūktimuktāvali.

<sup>27</sup> See note 5.

<sup>28</sup> See R. V. Krishnamachariar's *Bhūmikā* (P. XXXIII) to *Priyadarśikā* (V. V. Press, Srirangam)

<sup>29</sup> But *Mukutatāḍitaka* and *Udattarāghava* are now attributed to Bāṇa and Mayūra respectively.

<sup>30</sup> *One* of these verses occurs in the *Mattavilāsa* and *four* are attributed to other authors by other anthologists. This proves the notoriously unreliable character of anthological attributions. See F. W. Thomas J.R.A.S. 1927 p. 683 f.

None of these verses is found in any of the Bhāsa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found.

## 6 STYLE OF BHĀSA

Bhāsa always employs a simple, elegant and, at the same time, a direct and forceful style for everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds<sup>31</sup>. The speeches of his characters are generally short but pointed and hence very effective. He is fond of repeating the same expressions, phrases, sentences and even stanzas in the course of almost all his works. He sometimes puns<sup>32</sup> on words. He employs only simple figures of speech. His plays abound in beautiful Subhāsītās and pithy proverbial statements. He effectively employs the वताकस्वयान् device, (that is, unintentional dramatic replies), in specially selected episodes. His descriptions, although long sometimes, are splendid and picturesque.

Bhāsa expresses things directly and in a simple and lucid language. He does not generally indulge in artificiality and rhetorical conceits<sup>33</sup>. There is

<sup>31</sup> See Svapnavāsavadatta II 7 and II 10

<sup>32</sup> Urubhaṅgam is an exception

something remarkably charming in every statement of his. His humour is subtle and original in appreciation of which, Jayadeva called him the 'gentle smile of the goddess of poetry.'<sup>33</sup>

## 7. GENERAL

In every one of his thirteen plays, Bhāsa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases for the better. For instance, in his *Pañcarātram*, he makes Duryodhana give away half of the kingdom to Droṇa as *Gurudakṣiṇā*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus, the great Mahābhārata war is altogether avoided. *The Statue House Scene* in the *Pratimā*, and *the Dream Scene* in the *Svapna* are two of the many beautiful creations of Bhāsa.

A remarkable feature of these plays is that they are all *actable* without making any additions or omissions. Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays, while it is not so in the classical ones. Most of these exhibit a martial

<sup>33</sup> यस्मात्श्वोरश्चिदुरनिकरः कर्णपूरो मधुरः

भासो हासः क्विकुम्भगुरुः कालिदासो विलासः ।

हर्षो हर्षः हृदयमतिः पञ्चबाणः स बाणः

केपा नैपा कथय कविताकामिनी कौतुकाय ॥



spirit The dialogues are crisp, to the point, and in an easy flowing style In every play, 'dramatic suspense' is so well maintained that, as the plays progress, the audience get more and more absorbed in them

### 8. BHĀSA AND KĀLIDĀSA

Bhāsa no doubt has many excellences, but occupies a lower place than Kālidāsa at any rate The very fact that Bhāsa was superseded by Kālidāsa and that generations of Indian Scholars almost forgot Bhāsa is a proof that he is not the best of Indian poets The difference between them lies in the very conception of dramatic literature To Kālidāsa or *Bhṛavabhūti Rasa is everything* However much Sanskrit dramas may differ in other respects, this unity of *Rasa* is common to them all In Bhāsa on the other hand, to speak comparatively, it is lacking In other words, we may say that, while in Bhāsa's dramas emotions are just evoked, in the latter dramas emotions are evoked and idealised In the former, we have the emotional state (*bhāsa*) as an object of our contemplation, while in the latter we have those emotional states leading us on to the inner experience of detached joy (*rasa*) In fact, Bhāsa has greater claims to be compared with dramatists, like Shakespeare, who excel in sketching character or constructing plots, more than maintaining the unity of *rasa* Kālidāsa's ideal is later and must have taken sometime to develop If we should make due allowance for growth, we will have to assign to Bhāsa a date long anterior to Kālidāsa

## 9 AIM OF THE SANSKRIT DRAMA

It is natural that, as students of English, we compare Shakespeare to our dramatists, but in all such comparisons it is necessary to guard ourselves against a possible mistake. We often assume that literary standards are of absolute value. It is wrong. Every nation develops its own ideal of art and it would be quite unreasonable to judge one author by standards which he did not recognise and perhaps deliberately set aside. We must admit that there is scope for diversity of ideals especially in a subject like art. If so, what is the ideal of a Sanskrit drama? The answer to this question is contained in the word *Rasa*. *Rasa* generally denotes an emotional state. It also means an inner attitude of detached joy. It is only to the latter that the term *Rasa* is strictly applicable. In the other sense, the word to be used is *Bhāva*, i.e., an emotional state regarded merely as an object of our contemplation but not as experienced by us. This double significance in the word *Rasa* tells us what the theme as well as the aim of the Sanskrit poet is. The theme is emotion and the aim is so to represent it as to arouse in us spectators the kind of detached joy to which reference has been made above. This *Rasa* is peculiar in that it is invariably of the nature of joy, no matter whether that emotion treats of something happy or tragic. The evoking of this joyful experience is the first and foremost task of the Sanskrit dramatist and the whole technique of his art is subordinated to it. But the aim of the English dramatist is to work in the fore front the character drawing. Here we see the difference between Shakespeare and the Indian dramatist.

## B. THE PRATIMĀ-NĀTAKA

### I THE PLOT

GENERAL.—The *Pratimanataka* is one of the best written plays of Bhasa. It is in seven Acts and deals with the story of the Ayodhya, Aranya (and Yuddha) kaṇḍas\* of the Ramayāṇa in the main. It is full of original touches by Bhasa almost at every stage of its progress. The play begins after a very brief prologue (*Sthapana*).

ACT I.—The First Act opens with a portress, telling Baḷākī the Chamberlain about the desire of the great king Daśaratha that everything required for Rama's consecration should be got ready at once. Baḷākī informs her that all arrangements are made, the ministers and citizens have assembled and the Holy Vasiṣṭha is awaiting the king. The portress next sends Sambhavakā, an attendant to hurry up the high priest, and Sarasikā a maid, to instruct the actresses of the palace court to be prepared to enact a suitable play on the occasion. She herself then proceeds to report to the king that all is ready.

One of Sītā's maids Avadatikā by name comes with a bark garment which she has brought away from the green-room just to spite the mistress of the theatre Revā, as she refused to grant her an Aśoka sprout. She is met by Sītā coming with her retinue from another direction. Sītā learns from Avadatikā the folly she has committed and advises her to return the garment to Revā. But becoming suddenly curious to know how a bark garment would suit her Sītā takes

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\* The other Rāmāyaṇa play by Bhasa, belonging to the Trivandrum plays group, is the *Abhiṣekanāṭakam* in six Acts dealing with the story of the Kiskindhā, Sundara, and Yuddha Kaṇḍas. The *Yajñaphalam* published in 1941 from Gondal and ascribed to Bhasa deals with the story of the *Balakāṇḍa*.

31 from her hand and puts it on. She then sends a maid to fetch a mirror. It is brought. While taking it from the maid, Sita observes that she is eager to say something. The maid, acquaints her with the news that Rama is going to be coronated. 'Why? Is his father not well?' asks Sita. The maid assures her that the king himself is coronating him. Thereupon Sita is happy and takes off all her ornaments and distributes them to the maids. Just then joy drums, indicating the approach of the coronation, are beaten but stopped suddenly after a short time. A maid remarks about this, but Sita says 'In royal courts many things happen.' While they are still conversing on this subject, Rama himself comes eager to meet Sita and to tell her how 'he is still himself and the king is still king.' He is greeted by Sita. As he is found in an ordinary attire, a maid whispers to Sita that the news heard by them must be false. Rāma notices their curiosity and tells them in detail what had happened,—how Daśaratha made him sit on his lap and said 'Oh Rama my son, accept the kingdom.' 'What did my lord say to that?' asks Sita. 'Manthali, what is your guess?' asks Rama. 'I guess that my lord, not saying anything, (but simply) heaving a long sigh, fell at the feet of the great king'—replies Sita. 'Well guessed. Rarely are couples created with dispositions so alike. I fell at his feet. His tears poured on my head and mine on his feet. Thus when his persuasions had no effect on me. I was conjured by his life. Satrughna and Lakshmana held up the consecration water to pour it on me. The king himself held the royal umbrella over me. Just then, Manthara came in, whispered something in the king's ear, and lo, I am not king!' 'I like that' says Sita. 'The great king is the same great king, and my lord is just my lord.' Rāma is highly satisfied to hear these words from Sita and looks at Sita's face in admiration. Then he notices that she has taken off her ornaments and

asks her why she has done so. 'I am not wearing them as yet' says Sitā. But Rama observes that she must have just removed them and asks her to put them on and holds the mirror. Now, in the mirror he sees the garment she is wearing. It is a birch one! He wonders what made her put it on and says—'I like the dress. Bring me one.' Sitā protests against his wearing it, saying—'It looks inauspicious, as my lord's installation has just been stopped.' All on a sudden, they hear a wailing sound—'Alas, alas, the great king!' Then comes a chamberlain and, in a very stirring conversation, acquaints Rāma that Kaikeyi has caused the king to swoon by greedily demanding from him Bharata's coronation. Rama refuses to think that his mother Kaikeyi is greedy and says that she is perfectly right in asking for Bharata's coronation as it was stipulated at the time of her marriage and that he (Rāma) on the other hand should be called greedy as he had agreed to be crowned king. At this stage Lakṣmaṇa enters crying out to Rama—'Take your bow and show no compassion. The mild people are always put to such humiliation. Or, if you don't like it, leave it to me. I shall rid the world of all young women.' Rama and Sitā wonder what this foolish excitement of Lakṣmaṇa means. Rāma thinks that Lakṣmaṇa's anger is due to his missing the coronation, but Lakṣmaṇa tells him bursting into tears,—'I care little for the realm, but I really mind your being exiled in the forest for fourteen years.' Rama now understands why the king fainted and immediately prepares to proceed to the forest. Sitā seeks Rama's permission to follow him. In the meantime Revā, the mistress of the green room sends fresh bark garments to Sitā, having come to know of her interest in that dress. Rama takes and puts them on. Lakṣmaṇa asks for one and expresses his desire for going with him to the forest. Rāma dissuades him but in vain. Now

all the three set out. On entering into the road, Rama asks Sita to remove her veil, so that all may gaze on her face freely. The chamberlain hurriedly comes and asks them to wait saying—'The king is coming here, his limbs sullied by dust, like a worn out forest elephant from its dust-bath.' But Rama does not wait. He goes into exile with Sita and Lakshmana.

ACT II—A brief conversation between the chamberlain and a portress (forming the Interlude to this Act) reveals the state of Ayodhya and Das'aratha after the departure of Rama with his wife and brother to the forest.

Next the sorrow stricken king attended by Kausalya and Sumitra, is introduced. He bewails Rama's exile. He cries out 'Oh wretched fate, why did you not decree these three things—that I should remain childless. Rama be born the son of some other king, and Kaikeyi a tigress in the forest?' Kausalya weeps and yet comforts him. A chamberlain reports the arrival of Sumantra. The king is delighted and asks 'With Rama?' 'No, only with the chariot' replies the Chamberlain. The king immediately swoons. A little later he recovers somewhat and exclaims—'If the chariot has come back empty, my desires are all squashed. It is then really the chariot sent by Death to take away Das'aratha.' Sumantra enters and greets the king. The king asks him a number of questions about Rama, Sita and Lakshmana. Sumantra begins to reply—'All of them . . .', when the king says—'No, no. Pronounce their actual names. They are elixirs to my ears and doses of medicine to the suffering of my heart.' Then Sumantra gives out the names,— 'Rama, Lakshmana and Sita.' Immediately Das'aratha cries— 'No, no. That is not the right order!' Sumantra asks—'What is the proper order then?' Das'aratha tells him—'Say Rama, Sita and Lakshmana. Even here, let Sita stay between Rama and Lakshmana. The forests are full of

perils and she will (thus) be with protectors' Sumantra names them in the order suggested and relates to the king how they all turned towards Ayodhyā, attempted to say something, but as their throats got choked with tears, they could say nothing at all and went away to the forest. 'How, how?' They went away to the forest, saying nothing! —cries the king and becomes unconscious. The queens attend on the king. Report is sent to the ministers that the king is in an irremediable state. The king recovers and laments over Rama's lot and in a short while, beholds his forefathers before his mind's eye and breathes his last.

ACT III.—THE INTERLUDE to this Act shows the cleaner of the STATUE HOUSE having a nap after tidying the premises for the queen's visit, as instructed by Sambhavaka, an officer from the palace. A servant of the court comes there to see the arrangements made. Finding the cleaner sleeping he beats him. The cleaner wakes up grumbles and says 'Unfortunately, I have not got a thousand arms like Kartaviryarjuna!' 'What would you do with the thousand arms?' —asks the servant. 'I would kill you' —says the cleaner. 'You rascal' says the servant and thrashes him over and over. In a short time, both cool down and the servant observes that the STATUE HOUSE has been cleaned and kept tidy and goes back to the palace to inform the minister that everything is ready.

The Act proper opens with Bharata coming to Ayodhyā in a chariot. He asks the charioteer—'What is the ailment of my father?' 'A great mental anguish' replies the driver. 'What do the physicians say?' 'They are quite helpless'. 'Does he sleep? or take food?' 'He lies on the bare earth, without food'. 'Is there any hope, then?' 'That depends on destiny'—replies the charioteer. 'My heart palpitates, drive the chariot fast' says Bharata. The charioteer obeys and in a short time the chariot arrives at the outskirts of

Ayodhya City A messenger from the court comes Bharata's first question to him is 'Has Satrughna come?' 'He is coming' replies the servant and conveys to him the instructions of the preceptor that he should stay outside the city for about an hour more, until the sway of the Krttika star was over Bharata agrees to do so and observes that he has never over stepped the words of the preceptors For a while he considers how to spend that time there His attention is drawn by the STATUE HOUSE behind the green trees closeby He then decides to visit it, mistaking it for a temple He goes in and notices special decorations every where Inside, he finds four statues installed and wonders if they could be a set of four gods in one place He is about to bow down to them when he is forbidden to do so by the keeper of that STATUE HOUSE Bharata asks him—'Why, sir, this tyranny of rules?' The keeper replies—'Not so I only prevent the Brahmins from mistaking these statues for gods, and saluting them For, these are only Ksatriyas, of the Ikshvaku family' 'Oh, my own ancestors!' Bharata exclaims to himself and is very happy that chance has brought him there Then he asks the keeper to give out the names of those Ikshvaku kings, one by one The keeper begins with Dilipa the name of the first statue, then names the second, Raghu, then the third, Aja Bharata clearly sees from the order that the next statue is of Das'aratha But, he wonders how his statue could be installed there along with those of the dead kings So before the keeper would name the fourth statue, he turns to the first again and asks him to name them once again The keeper gives out the names of the three statues a second time and is again at the fourth statue Bharata once again asks him to repeat the three names 'This is Dilipa, this is Raghu, this is Aja'—says the keeper Bharata's suspicion grows stronger and therefore, he asks the keeper—'Sir, I ask you one thing Are



the statues of the living kings too erected?" "Not at all, only of the dead," replies the keeper. "Then, I take leave of you," says Bharata and tries to go out. But the keeper tells him—"Stay, why don't you enquire about this statue of Das'aratha who gave up both his realm and life as the bridal fee to his wife?" This news is terrible to Bharata and he falls down unconscious. After a short while, he recovers and says to himself—"O heart, be satisfied, now that your misgivings are confirmed! If this base term of bridal fee has any bearing on me and proves true, then I must purify the body (by fire)." The keeper has by now come to feel that he is Bharata and so asks him—"Are you Bharata, son of Kaikeyi?" "Yes I am Bharata, the son of Das'aratha,—not of Kaikeyi!"—replies Bharata. The keeper tries to take leave of him, but Bharata bids him say the rest. "What (other) go? Listen, sir. King Das'aratha expired. I do not know the purpose with which Rama went to the forest, with Sita and Lakshmana?"—says the keeper. "What? My brother gone to the forest?"—cries Bharata and swoons. After recovering he learns from the keeper how Rama's coronation was stopped by Kaikeyi and is much affected. This makes him go into a very deep swoon.

At this stage, the queens arrive at the Statue House. Sumantra brings them in, but on finding someone lying prostrate there, cries out to the ladies not to enter. The keeper informs them that it is Bharata and no stranger. The queens then go to him. Bharata soon recovers and recognises Sumantra. The queens are next introduced to the prince, Kausalya first and Sumitra next. He bows to them and receives their blessings. Kaikeyi is introduced third, with the words—"This is your own mother." Bharata suddenly rises up in anger and cries—"Ah, you sinner! Standing between these two mothers of mine, you do not shine well, like a polluted rivulet let in between the rivers

Ganga and Yamuna ' Bharata refuses to salute her Kausalya asks him to observe the formalities and bow down to his mother 'Mother—you say! Yes You alone are my mother Mother, I salute you'—he says and bows down to Kausalya a second time 'No no, *this is your mother*' says she 'She *was* formerly, but not now,'—he replies and points out that she has ceased to be a mother by wronging her own husband Then ensues a direct controversy between Bharata and Kaikeyi Bharata is not satisfied with the answers given by her Kaikeyi too does not pursue it far and keeps quiet saying—'I will explain things to you at the right hour, in the right place' Sumantra next tells him that the ministers have arranged for his consecration and expect him in the city Bharata simply says 'Let the subjects follow me' 'Where will you go leaving the consecration?'—asks Sumantra 'Consecration—you say? Offer it to Her Ladyship here Now I go there, where Rama lives Ayodhya without him is no Ayodhya That is Ayodhya where Rama is'—saying thus Bharata proceeds to the forest

ACT IV.—A short conversation between two maids, Vijayā and Nandinika, about the incidents that took place in the statue House and Bharata's departure to the forest refusing to get crowned, forms the Interlude to this Act

The Act proper shows Bharata and Sumantra approaching CHITRAKŪTA, the residence of Rāma then On arriving at the portals of that penance grove, as Sumantra refuses to announce to Rama Bharata's arrival there in the manner suggested by him, Bharata announces himself aloud Rāma hears this, feels delighted and sends Lakṣmaṇa to find out who it is Lakṣmaṇa goes out, sees Bharata and at first mistakes him for Rama, but very soon observes that it is only a resemblance in appearance He is glad to meet Sumantra also, greets him and then goes to Rama to tell him that Bharata and Sumantra have arrived Rama is over-

joyed to hear this Lakṣmaṇa seeks Rama's permission to bring Bharata in 'You want my order even for this?'—says Rama and asks him to get him at once. On further reflection, he calls back Lakṣmaṇa and sends Sita to honour the prince suitably, like a mother full of affection for her child. Sita goes and is surprised at the remarkable resemblance between Bharata and her husband. Bharata salutes her. She is struck by the similarity in voice too. After the formal greetings, Bharata and Sumantra are taken to Rama. Rama embraces Bharata fondly. On seeing Sumantra, Rama is reminded of his father, his death and his solitude in heaven, and says 'How can that illustrious king live in heaven (comfortably) separated from you, so affectionate and dear to him?' Sumantra is moved to tears at this and says—'My long life has borne very many unpleasant things, the king's death, your exile, Bharata's misery and the helpless state of the Royal family, and it has thus erred in what seems to be an advantage. Rama weeps. Sita observes that Sumantra is making her already grieving husband weep once again. Rama composes himself and asks Lakṣmaṇa to fetch water. Bharata stays Lakṣmaṇa and goes out and brings water. Rama observes that Lakṣmaṇa's work is being impaired. 'Should you not be served by Bharata also?'—asks Sita. 'Yes. But Lakṣmaṇa shall serve me here and Bharata there, in the city'—answers Rama, Bharata insists on his staying in the forest with Rama. But Rama is stiff and conjures him with his own life should he refuse to govern the kingdom. Bharata is thus silenced. He then says to Rama that he will preserve his kingdom on condition that Rama shall accept it back at the end of fourteen years. Rama agrees to the condition. Bharata asks Sita, Lakṣmaṇa and Sumantra to be witnesses to it and then begs of Rama another favour, namely, the granting of the two sandals worn on his feet. Rama is very much pleased with Bharata and

fulfills his wish saying 'I have gained very little glory in all this long time, but in a minute now, you have acquired a lot, O Bharata!' Bharata receives the two sandals of Rama on his head and expresses his desire to install them on the throne as Rama's representative. Rama bids him return to Ayodhya immediately. Sita desires to retain him for some time, but Rama says—'No, let him go now alone. A kingdom should not be neglected even for a moment.' Rama requests Sumantra to look after Bharata. Bharata and Sumantra then ascend the chariot. Rama, Lakshmana and Sita follow the chariot up to the gate of the hermitage and give them a good send off.

ACT V.—This Act shows Sita watering the young trees of the hermitage. Rama comes searching for Sita, sees the trees newly watered and meets her there. He asks Sita to sit down. When both are seated, Sita observes that her husband is looking a little worried and asks him for the reason. Rama tells her 'Tomorrow I have to perform the annual ceremony of my father. I wish to do it in a manner befitting the king and myself. Otherwise, when my father sees the fruits of the forest placed on the Kus'a grass with my own hands, he will be reminded of my exile and weep even in heaven.' At this stage Ravana, in the guise of an ascetic, arrives there and announces himself as a guest. Rama asks Sita to bring water and other materials to give him an honourable reception. But Ravana tells him that he is honoured by his very words and that other things are unnecessary. Ravana poses as a Brahmana of the Kas'yaapa gotra, versed in Vedas, Vedāngas, Manu's Dharmas'ashtra, Mahes'wara's Yogas'ashtra, Brihaspati's Arthas'ashtra, Medhatithi's Nyayas'ashtra and the Sraddhakalpa of Pracetas. Rama asks him 'Venerable sir, with what (material) can I gratify the shades of my ancestors at SRĀDDHAS?' 'Everything offered with devotion is SRĀDDHA'—replies Ravana. But

Rama wants to know of special offerings of particular interest to the manes. Then Ravana mentions—'The KUSA among grasses, sesamum among herb productions, the KALAYA among vegetables, the great SAPHARA among fishes, the VARDHĀNĀSA among birds, and among beasts, the cow or the rhinoceros or.. ' and stops abruptly. 'Or, what other beast please' asks Rama. Ravana says that it is no use telling him about that beast called the GOLDEN SIDES as it lives in the Himālayas. He adds that if this animal is offered to the shades in a SRĀDDHA, the ancestors ascend straight to the heaven. Rāma decides to offer only that animal to the shades, during the ceremony of his father. He asks Sita to get ready to go to the Himalayas. Ravana tells him that the animal is not visible to human eyes and as such his going to the mountain would be in vain. Rama pays no heed to it. He declares 'Himalaya will either show me the golden deer or get pierced by my arrows, like the Krauñca mountain by Skanda's shafts.' Ravana is intolerant of Rama's confidence, but creating an illusion of a deer, in order to grieve away Rama, exclaims aloud, 'Lo there! a golden deer is coming just thither.' Rāma asks Sita to instruct Lakṣmaṇa to go and welcome the deer so kindly sent by Himavan. Sita reminds him that Lakṣmaṇa has been already sent to meet the chief priest. So Rama asks Sītā to wait on the ascetic and himself goes to get the deer.

Ravana is surprised at the bravery of Rama and observes—'No wonder that the world is pervaded by this little word RĀMA.' The deer takes Rāma to a great distance and when Rama finds it not possible to catch it alive, he shoots an arrow at it. But the deer escapes even that and enters a thicket. Sita has her own misgivings and tries to go into the hut. Ravana suddenly shows his real form and asks her to stay. Sita is stricken with fear. Ravana tells her that he is the great demon RĀVANA come there to carry her off by luring away

Rama Sita cries for help in vain Ravana seizes her and carries her off Sita continues to cry for help Hearing her cry, Jatayu comes and attacks Ravana Ravana threatens the bird that he will cut his wings and despatch him to the abode of Death Here ends Act V

ACT VI—The Interlude to this Act shows two old ascetics describing the fight between Jatayu and Ravana, and Jatayu's death at the end They go to inform Rama of this

The Act proper takes us to the palace in Ayodhya where the chamberlain is just telling Vijaya that Sumantra has returned from his forest journey Bharata with matted hairs and clad in bark, comes on the scene presently and Sumantra too arrives there through the golden gate Bharata asks Sumantra if he could meet Rama, Sita and Lakshmana in the forest Sumantra is observed in his own thoughts and remains silent Vijaya draws his attention to the question of Bharata Bharata observes that his mind is wandering and asks him 'Sir could you not complete your journey?' 'How can I do so?' replies Sumantra Bharata puts a few more questions to him and gradually elicits from him the terrible news that Rama and Lakshmana are in Kiskindha, counting on the help of the monkey king Sugriva for making a search of Sita who has been abducted Bharata is unable to bear the shock and goes into a swoon After recovering, he goes with Sumantra to Kaikeyi's apartment and sends word to her She comes out immediately and says to Bharata—'I hear Sumantra has come back after visiting Rama' 'I have more pleasant news for you than that' says Bharata 'Then shall I send for Kausalya and Sumitra also?' asks Kaikeyi 'No They should not hear it' 'What can it be? Tell me, my son' says she Bharata says to her—'Listen Sita, wife of Rama who went to the forest at your behest, has been abducted away Are you satisfied?'

Kaikeyi simply exclaims—‘Humph!’ Bharata goes on—‘The high souled Ikṣvaku took you first as a daughter-in-law, as a result of which, they have now to suffer the abduction of another daughter-in-law (viz Sita) Kaikeyi says to herself ‘This is the right time to tell him’ and says to him aloud ‘My son, you are not aware of the curse upon the great king’ Bharata wonders—‘Was the great king cursed?’ Sumantra acquaints Bharata of the curse flung on Dasāratha by the blind sage when his only son was killed with an arrow shot by the king mistaking the sound of the filling of a pot with water for the gurgling noise of an elephant drinking water. As a result of that curse it was inevitable that Dasāratha had to die of grief for his son. Kaikeyi now explains her past action—‘The sage’s curse could come to pass only by the exile of the sons. It is therefore that I asked for Rama’s exile and not out of lust for power. ‘Then why did you not ask for my exile?’ asks Bharata. ‘You were in your uncle’s house, thus your banishment was quite in the natural course of events’ replies Kaikeyi. Bharata pursues and asks—‘Then, why did you specify fourteen years?’ Kaikeyi readily answers—‘I wished to say fourteen days, but being much disturbed in mind, I mentioned fourteen years.’ Bharata says—‘There is cleverness enough for thorough consideration. Is all this known to the elders?’ Sumantra answers this, saying ‘Prince, Vasiṣṭha, Vamadeva and all others have known and commended this.’ ‘If so, I am glad Your majesty is not at all guilty,’—says Bharata with a deep sigh of relief and prostrates before his mother and begs her pardon for his earlier behaviour. Kaikeyi says—‘Will any mother not pardon the faults of her son? Do rise, my son.’ Bharata rises and expresses his determination to proceed with all the forces at his command, to the seashore, to assist Rāma in his fight with Rāvaṇa for rescuing Sita. At this stage, news is brought that Kausalyā has

swooned on hearing that Sita is abducted Bharata and Kaikeyi go to comfort her

ACT VII—The Interlude to this Act takes us to a hermitage in Janasthana where an ascetic is asking Nandilaka to make best arrangements for receiving Rama, Sita, Vibhīṣaṇa and all their followers Nandilaka says 'Everything is ready, but ' 'But, what?' ask the ascetic Nandilaka says—'Vibhīṣaṇa's followers eat men as food What to do for them?' 'Don't fear They implicitly obey Vibhīṣaṇa'—assures the ascetic Very soon after this, Rama arrives with his party, at the hermitage

The Act proper shows us Rama reflecting on the recent events Sita is talking to the wives of the sages On seeing Rama, a female ascetic says to Sita—'Here is your husband, go near him It is unbearable to see you alone' Sita joins Rama Rama shows her the trees she had once planted there with her own hands Sita observes that they have grown tall He next takes her near the Godavari river and recalls to her mind that it was while they were sitting there that the Golden deer was seen Sita trembles with fear and says—'Pray, don't mention that' 'Do not worry That time is now over' says Rama comforting her At this stage a blast of conches supplemented by the peals of drums is heard Lakṣmana brings news that Bharata has come there with a huge army Sita observes 'Bharata has come at a desirable hour' Then enters Bharata with the mothers Rama bows to every one of the mothers and embraces Bharata very fondly The mothers greet him saying—'We are all very happy on seeing you safe with your wife, your vow being over' Bharata says to Rama—'Good brother, receive the responsibility of kingship Kaikeyi adds 'My boy, this is indeed a long-cherished desire' Satrugna enters and says to Rama, after formal greetings are over, that Vaiṣṭha, Vamadeva and the citizens have made all



arrangements for Rama's consecration and are waiting for him. Kaikeyi asks him to go and get consecrated. Rama obeys. After his consecration all felicitate him. Kaikeyi says—'I wish to witness this auspicious function in Ayodhya.' Rama assures her that she will see it there also. The Puspaka Vimana arrives there just then. All ascend it to proceed to Ayodhyā.

The play closes with the Bharatavakya 'Just as Rama is united with Janaki and his relatives, so also, united with Royal Glory, may our king govern the earth.'

## 2 SOURCE AND DEVIATIONS THEREFROM

The earliest authentic version of the story of Rama is undoubtedly the Ramayana of Valmiki. Hence it goes without saying that Bhasa has drawn the material of his play from the epic source only. But, as observed elsewhere already, Bhasa usually borrows only the broad outlines of his stories from popular sources and invariably presents them in his own way introducing a number of changes for the better. In the Pratima-nataka also, Bhasa has done the same. Every one of the deviations from the original introduced by him in this play, has an important purpose to serve. The change is either to improve the character of a particular individual or to remove an improbability or inconsistency in the popular version of the story. For instance, Kaikeyi of the Ramāyana is at first very pious, good and noble minded. It is only at the instigation of Manthara that she unexpectedly turns cruel, wicked and greedy. She demands the exile of Rama for whom she has till then the affection of a mother, and displeases her husband who dies in grief. Such sudden changes in the nature of a person are not uncommon in this world. But in those cases, the persons are sure to repent for, or at least reflect over their actions some times later on in their life, during sober

moments. In the Ramāyana, however, we see the once good Kaikeyi turn bad, never to change back, not even to reflect on the past with remorse. Is this not unnatural? Does this not make one feel that Valmiki's treatment of Kaikeyi is not human-like? Such feelings as these probably set Bhasa to retell the story in his own way with suitable alterations. He hates the idea of making Kaikeyi distribute the birch dress to Rama and Lakshmana. In the Ramāyana, Kaikeyi is prohibited from making Sita wear that dress. So Bhasa creates a dramatic environment and makes Sita, Rama and Lakshmana put on the bark garments. In fact Sita is the first to wear that dress and it is just playfully. The dramatic irony here is admirable. Poor Sita! she knows not that the birch she just puts on has to be her permanent dress for several years to come.

Again Valmiki has made Kaikeyi rush to the gate of the palace on the arrival of Bharata and exult in telling him that Das'aratha is dead, Rama is exiled and *he* is king. This makes anyone wonder if Kaikeyi has become a demoness all on a sudden. But Bhasa's account is altogether different. Bharata does not enter Ayodhya at all. He arrives at the city gate in great haste, a bit too early than expected and hence is made to wait there for an auspicious hour to enter. To while away the leisure he goes into the 'Statue House' nearby, mistaking it for a temple. There he finds four statues of the ex-kings of Ayodhya, inclusive of that of Das'aratha. The keeper of the Statue House discloses to him Das'aratha's death, Rama's exile and Kaikeyi's greed. Thereupon, Bharata goes into a swoon. The queens arrive there on a visit to the Statue House. Bharata recovers and accuses his mother with several charges. To our pleasant surprise Kaikeyi remains very calm. The dignified way in which she coolly pockets all the charges heaped upon her by Bharata leaves a permanent impression on our minds. A

contrast between the Kaikeyis of Valmiki and Bhasa automatically presents itself before us. The explanation Kaikeyi offers later on in defence of her actions is sure to win our appreciation. She refers to the curse on Daśaratha, who as a result of it, had to die of *putra soka* which might have meant 'grief due to the death of children'. Hence the wise ministers inclusive of Vasistha and Vamadeva, permitted Kaikeyi to demand Rāma's exile and interfere with his installation, just to cause a very mild type of *putra soka* to Daśaratha. Her demanding the kingdom for Bharata was only to see that Daśaratha kept the promise he had made to her father at the time of her marriage with him. It was probably also to provide the country with a ruler during Rāma's exile. Her intention was to exile Rāma just for fourteen days but, in her confusion due to a perturbed state of mind, she said 'fourteen years'. It was a slip of the tongue. None could avert DESTINY. This explanation is quite appreciable. Bharata feels satisfied and is happy that his mother is not guilty of anything.

him to the forest. She, of her own accord, puts on the bark dress playfully, even before she knows anything of the exile of Rama; while in the Ramayana, she is shown as hesitating to put on that dress when offered by Kaikeyi and as being forbidden from wearing it by Daśaratha who orders that if she should go with Rāma to the forest, she must take with her plenty of silk garments and ornaments to wear. Obviously Bhasa has not liked the idea of Rama and Lakṣmaṇa remaining clad in bark during their exile, while Rama's wife Sīta, eager to share his joys and sorrows in every state of his life, has to be in a princess' dress even while living an ascetic's life in the forest. The change Bhasa has introduced even with regard to the golden deer episode, is also to rid it of certain inconsistencies and to ennoble Sīta's character. In the Ramayana, Sīta is shown as persuading Rama to get her the golden deer for which she takes a fancy. Rama asks Lakṣmaṇa to remain in the hermitage and to take care of Sīta, and himself goes to catch the deer. But why does Lakṣmaṇa, ever eager to serve Rama in every matter, not offer to go to catch the deer himself? Or, could not have Rama himself asked Lakṣmaṇa to fetch the deer, instead of his instructing him to be vigilant at the hermitage as the demons were always waiting for an opportunity to avenge them for having insulted Sūrpanakha? Again when Mārīca cried out the names of Sīta and Lakṣmaṇa in Rama's voice for help, could not Rama also cry out to Sīta or his brother and make them understand that he was safe? Why should there be any occasion for Sīta's uttering base and unworthy words to Lakṣmaṇa whom she has known so intimately for a fairly long period? Bhasa feels that the Ramayana account of the above episode is not at all appealing. Hence he retells it in an original fashion. Lakṣmaṇa has been sent away by Rama from the hermitage on an important business at the

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happy and desirable conclusion to the play, as Bharata, on meeting Rāma there, refuses to have anything to do with the kingdom any longer, the stipulated period being over. Bhāsa creates a suitable environment for this pleasant function all the same, by making every desirable person,—the queen mothers, the citizens of Ayodhyā, the elderly priests and ministers, the sages' wives and the sages of the forest, the followers of Rāma's new allies Sugriva and Vibhīṣaṇa, and even the military force of Ayodhyā,—be present there to participate in the eventful function.

Thus the changes, major as well as minor, made by Bhāsa in the popular Rama story are most original and charming; they rid the story of most of its deficiencies and make it admirable and grand.

### 3 THE TITLE

A remarkable feature of the plays of Bhāsa is their appropriate and significant titles. Every one of the titles signifies either the most striking feature, or the most impressive scene of the particular play. It is only in the case of two of his dramas (the Avimaraka and the Carudatta) that he names them in the most ordinary way after the heroes thereof. In the case of all the other plays, the names given them by Bhāsa are such that they often make the readers wonder what their subject matter could be. Although Bhāsa draws the themes of his plays from popular sources, yet he invariably presents them in a novel and original fashion. Even after going through the complete play, one would be obliged to think that the author has drawn very little from the original sources for his work. Thus the reader is not misled by the titles of his plays. The plays with novel titles furnish the reader with much novelty and originality in plot-construction, in the presentation of the subject matter, in the development of the story and even in

very outset. Long after he has gone, Rama is seated with Sita chatting with her on the bank of the Godavari, when Ravana disguised as an ascetic arrives and, the golden deer is brought on the scene, Rama himself and not Sita is interested in the deer as he is told by the ascetic that it would form a worthy offering to the shades of his ancestors during his father's ceremony the next day, Rama goes to catch the deer leaving Sita alone to wait on the ascetic, who abducts her away. Thus according to Bhasa, Sita is least interested in the golden deer. She takes no fancy for it as in the Ramayana to become responsible in a way for her own later sufferings. Ravana appears on the scene even before the golden deer. Lakshmana is not present. Therefore Rama is obliged to go himself to secure the deer. By the time he comes back, Sita is abducted away by the ascetic, whom neither Rama nor Sita suspected to be Ravana, the demon king. What a fine and admirable account!

Even with regard to minor details, Bhasa does not adhere to the original story. He makes Bharata refuse to enter Ayodhya which is bereft of Rama and sends him straight to the Gurakuta from the Statue House. In the Gurakuta, when Bharata and Sumantra meet Rama, we are surprised to note that Rama is already aware of the news of his father's death. Bharata's sending Sumantra to get news relating to the welfare of Rama, during his stay in the Pañcavati, and his marching with all his army towards the sea-shore for the help of Rama to rescue Sita from Ravana, are fine original ideas of Bhasa to present to us a real picture of Bharata's good brotherly feeling and high-mindedness. Jatayu is made to die soon after his momentous fight with Ravana, while the Ramayana account makes the poor bird live until Rama comes there only to cause him think ill of the dying bird. The Abhiseka of Rama is rushed through in the Janasthana hermitage itself, thus giving a very



among these original and masterly creations of Bhasa in this particular play, the Statue House Scene is the best. It is sure to stand uppermost before our minds' eyes even when we leave the theatre and come out after seeing the entire play enacted on the stage. That is why Bhasa has chosen to name his play after this particular Scene.

It must be noted here that it is in the Statue House Scene that we see Kaikeyi for the first time in person and find that she is after all a very patient and forbearing lady. Her statement 'I will tell you everything in the right place at the right hour' makes the audience feel that she must have had her own reasons, and very strong reasons too, for acting in the manner she had done. In fact the Sixth Act shows Kaikeyi a noble lady with not a tinge of greed or fault of any kind what so ever. If the play is examined thoroughly, it will be seen that Bhasa's main object in telling the story in the way he has done it in this play is two fold, viz (1) to depict Kaikeyi as a noble-minded lady who did what she did with the best of interests of every one in mind, and (2) to rid Sita of the one mistake she committed of accusing in base language Laksmaṇa as having unworthy motives etc, when he refused to go on her words to the help of Rama who had gone chasing the golden deer. No doubt Bhasa has achieved both his objects with great success. The former and the more important of the two has been partly achieved in the Statue House Scene itself. This is another reason why Bhasa has been partial to this Scene in preference to the other ones.

#### 4 TECHNICAL REMARKS

The Pratīma nāṭaka of Bhasa does not stand the test of any of the rigid canons of dramaturgy, as the play was written long before those canons were formed. We even fail to see any particular *Rasa* developed, which can be called

characterisation. Thus, if his PRATIṢṬHĀ is after the peculiar vows taken more than once by the hero Yaugandhatayana, the PAṆḠARĀTRA after the five days-condition of Duryodhana which finally results in the complete avoiding of the Mahabharata war, his PRATIMĀ is after the most original and picturesque 'Statue House Scene' thereof. In almost every scene of the PRATIMA, there is some striking feature or other which is ably presented by the author. The Valkala scene in the First Act, the soul stirring conversation between Das'aratha and Sumantra in the Second Act, the four grand statues of the Ikshvaku rulers and Bharata's repeated hesitation to know the name of the fourth Statue (i.e. of Das'aratha), the hot talk between him and his mother Kaikeyi in the Statue House, his abrupt departure to the penance groves of Rama straight way from there refusing even to enter Ayodhya,—incidents which leave a lasting impression on the minds of the readers and the audience of the play, in the Third Act, Bharata's asking Sumantra, Sita and Lakshmana to remain witnesses to the promise made by Rama that he will take back his kingdom from Bharata at the end of fourteen years, in the Fourth Act, the most novel and natural circumstance in which Sita is abducted away by Ravana, in the Fifth Act, the way in which Bharata learns of Sita's abduction and the most convincing arguments of Kaikeyi to show that all her past actions were in the best of interests of all and Bharata's proceeding with all his army for Rama's help, in the Sixth Act, and Bharata's meeting Rāma in the Janasthana where he has just halted to visit the sages on his return journey with Sita and others to Ayodhyā, Bharata's returning the kingdom to Rama, and also Rama's coronation then and there, as the fourteen years are just over, in the Seventh Act,—all these, nay, every one of these is an admirable creation of Bhasa, sure to be appreciated by the audience. The readers will agree with us when we say that

with Sita His love for Sita is so great that he is at first unwilling to allow her to follow him to the forest as it would mean a great hardship for her, but, being unable to wound the sincere feelings of his dear wife he takes her with him. He is extremely miserable during his separation from Sita after she is abducted away by Ravana, and is very happy when reunited and consecrated with her Rama must have felt highly delighted to hear Ravana's observation regarding himself as 'famous in this world as the husband of Sita'.

He is a noble-minded prince Being fully aware that Das'aratha had promised to consecrate Kaikeyi's son even when he married her, Rama is very unwilling to be crowned by him He consents reluctantly to it, only when Das'aratha conjures him by his life But, when the intended coronation is stopped, he becomes extremely happy and feels as if a great burden is lifted off his mind

He has a high regard for elders Even when he sees that his father is breaking his promise by arranging for his coronation instead of Bharata's, he does not find fault with Das'aratha's action Again when the Chamberlain accuses Kaikeyi of greed, he objects to it and says that an elderly person will never do an unworthy act He goes still further and asserts that Kaikeyi's action must be for some future good His devotion to his father and his readiness to act as per the wishes of even his step-mother Kaikeyi are remarkable On merely hearing that Kaikeyi has demanded from Das'aratha Rama's exile in lieu of a boon granted by him some time before, Rama at once prepares to proceed to dwell in the forests When he hears that Das'aratha is on his way to him to see him before departing for the woods, he fears that Das'aratha may once again think of acting contrary to his words to Kaikeyi in his excessive fondness for him and prevent him by some means or other from going into exile So, in his eagerness to see that his father remains truthful

the principal sentiment of the play. The *Karunarasa* is predominant only in the 2nd and 3rd Acts, while in the other Acts there is a mixture of different sentiments at different stages.

The play appears to be a patch-work as the incidents of the earlier Acts do not lead to the gradual development of the plot. The second Act is altogether superfluous and may well be dropped without interfering with the development of the plot.

Rama is a *Dharmavira* and the principal hero of the play. Bharata is the *Patākā nāyaka* a true friend of the principal hero.

## 5 THE CHARACTERS

**RAMA.** The character of Rama has been delineated remarkably with skilful touches by the author at every stage of the development of the plot in this play. Rama is presented here not as a god but as an ordinary man who is a loving husband, an ideal prince, a true and affectionate son, a truth-loving hero, a fond brother and a sincere friend of all.

The very first picture of Rama we have is as a loving husband of Sita. His conversation with Sita throughout the play is pregnant with intense love and sincerity. He is proud of his wife and exclaims that "Couples are rarely created with dispositions so alike" as himself and Sita. He tells Sita when she is in bark-dress that half his body has been already clad in it. His holding the mirror for Sita's putting on her ornaments reveals the intensity of his love for her. He is always eager to share his joys and sorrows with his wife Sita. That is why, when his intended coronation by his father is abruptly stopped, he goes straight to Sita's apartment to tell her first all about it. Again while in Pancavati, when he is worried as to how he should perform the death anniversary day of his father, he discusses the matter freely

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to his promises, Rama hurriedly goes away from Ayodhya with his wife and brother, although it pains him sorely to leave his aged father abruptly when he is in a precarious condition. Such is his sense of duty.

He is not at all ambitious. Although Bharata requests him sincerely at the Citrakuta to accept the kingdom,—Bharata had every right to offer it to any one then,—Rama refuses it. If he agrees to accept it after his exile is ended, it is because Bharata would not accept to govern it even during the term of his exile on any other condition.

Rama's affection for his brothers is very great. His attitude towards Lakshmana has become proverbial. The names of Rama and Lakshmana are mentioned to this day as an example of ideal brothers. Rama's asking Sita to go and receive Bharata on his arrival at the Citrakuta shows his tender affection for him. His own treatment of Bharata on that very occasion is quite full of love and understanding.

The kind and hearty reception he offers to the pseudo ascetic Ravana, the frank discussion he holds with him and the implicit faith he reposes in his words regarding the deer with golden flanks, show his magnanimous simplicity. His statement 'A kingdom should not be neglected even for a moment', while asking Bharata to return to Ayodhya from the Citrakuta, gives out the key for the success and prosperity of any kingdom. His description of the bark garment as 'an armour for the battle of penance, a goad to the elephant of religious vows, a bridle for the horses of the senses, and a charioteer leading to religious duty', has a very deep meaning like the Upanishadic sayings. His words 'Time produces ups and downs' to Sita, in reply to her observation that the plants she formerly watered by bending down have become trees which are to be seen by looking up, remain an eternal truth. His proud remark that Bharata amassed in a day so much of glory to earn which he himself had to take the whole

of his life-time when Bharata begged for his sandals which he intended to install on the throne in lieu of Rama, is simply admirable

His pleasing personality, his ever cheerful countenance, his amiable manners, his charming gentleness and his magnanimous nobility can never fail to win for him the admiration of one and all. An ideal man in every respect as he was, it is no wonder that his subjects, friends and relatives, all alike, held him in high esteem.

✓ BHARATA—The most outstanding feature of Bharata's character is his love, reverence and loyalty for his elder brother Rama. In no way does he fall short of Lakshmana in the matter of his brotherly love and sincere eagerness to serve Rama. Bharata's love for Rama is so great that it eclipses all his other qualities. He is shocked to learn that his own mother sent Rama into exile and caused the death of Daśaratha. Although by nature Bharata has great regard for all elders inclusive of his mother, the above news makes him feel ashamed of his mother and at the same time enkindles his anger. He goes to the extent of disowning Kaikeyī as his mother, saying that he is going to establish a new doctrine in the world that a mother ought to be disowned if she proves treacherous to her husband (III 18). Being a man of quick decision and immediate action, he refuses to get crowned and at once proceeds to the forest where Rama is dwelling, saying—'Ayodhya, without Rama, is no Ayodhya. That is Ayodhya, where Rama lives'. Although a person of firm determination, as he cannot but remain obedient to Rama, he allows himself to be persuaded by Rama to return to Ayodhyā and govern the kingdom. But, he lays a condition that Rama should accept the realm back after the term of his exile, and makes Rama agree to it in the presence of witnesses. His loyal devotion to Rama is still further revealed when he begs

Rama to grant him his sandals so that he may enthrone them in lieu of Rāma and be their representative during Rama's exile. Rama rightly observes that Bharata amassed on that occasion the glory which he himself could earn so laboriously in all his life-time.

There is no trace of ambition or avarice in Bharata's character. He refuses to be the king of the kingdom which his mother had secured for him. He is a strict votary of Dharma and hence is very particular that Rama alone, the eldest son of his father, should become king. He can never reconcile himself to the idea that he is the heir to the throne and not Rama. His words to Rama, while agreeing to govern the kingdom during his exile, 'मम हस्ते निक्षिप्तं त्वं राज्यं चतुर्दशवर्षं ते प्रतिग्रहीतुमिच्छामि' are very significant.

He is a man of his own ways. He is guided by his own conscience and none else. He is very obedient to his elders only when he finds that they are not on the wrong. That is why when Vasistha and Vama-deva ask him to undergo his coronation, he stubbornly refuses to obey them, although just a few hours ago when a Bhata brought to him a message from the same Vasistha that he should enter Ayodhyā after the Rohini star had set in, he had said 'न मया गुरुवचनमतिष्ठा-त-पुत्रम्'. The same is the reason for the different attitudes he has towards Kaikeyi in the Statue House at first and later on in the Sixth Act after hearing her explanation regarding her part action. On the earlier occasion, he dislikes, nay, hates Kaikeyi, because he thinks that she has committed a great crime in exiling Rāma and causing the death of her own husband. But later on,—on hearing from Sumantra and Kaikeyi all about the curse on Daśaratha and how she was obliged to act in the way she had acted in the best of interests of all,—when he is convinced that Kaikeyi is not at all guilty of any thing, he repents for his past uncivil attitude towards her and immediately apologises to her.



He has a high sense of family pride. The news of Sita's abduction is shocking to him and causes his swooning, because, he thinks it is the first stain on the stainless family of his brought about by Kaikeyi by unnecessarily sending her and her husband to the woods. Being a man of impulses, he goes straight to Kaikeyi's apartment with Sumantra who simply wonders why he is going there. The strain in which he speaks to Kaikeyi there and particularly his statement *इति भो, सत्वयुक्तानामिश्वाङ्गुणमनस्विनाम्। उधूप्रवर्षणं प्राप्तं प्राप्या न भवती धूम'* reveals how sorely painful it is for him to see that his family name is stained. He is proud of being the brother of Lakshmana who has been especially lucky in remaining in Rama's service even during his exile. He always identifies his interests with those of his family and Rama. His marching with a huge army towards Lanka to help Rama in rescuing Sita, is worthy of his touching devotion to Rama.

His words, 'उपोषविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचार' on his arrival at the out-skirts of Ayodhya, show his regard for traditional practices. Although he feels that the Statues in the Statue House look like those of men and not of gods, still he is inclined to offer his obeisance to them as he thinks that he will be failing in his duty otherwise.

His high efficiency as a ruler, his self abnegation, his family pride and his sincere love and devotion to Rama are very well put forth in an effective language by Sumantra when he says — 'दृश्येत्प्रमानमयनस्य नृदस्य युतः यज्ञोपयुक्तविभवस्य नृदस्य श्रेयः । भ्राता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य राममदृशेन पथा प्रयाति ॥

**LAKSMANA** — In Rama's words Lakshmana is 'an ocean of fortitude'. He is always very calm and considerate. He has implicit faith in Rama. His obedience to Rama in any and every matter is remarkable. He never does any thing of his own accord, good or bad. He seeks Rama's

permission even to bring Bharata to his hut, on the latter's arrival at the Citrakuta. On an earlier occasion, although he was determined to 'rid the world of all young women,' he required Rama's permission for doing so.

Like Bharata, Lakshmana also identifies his interests with those of Rama. Lakshmana even denies to himself all personal happiness and follows Rama to the forests as daylight follows the Sun. Of course, his services to Rama throughout his life are admirable.

His love and devotion to Rama are so great that all other qualities of his fall into the background. Although 'an ocean of fortitude' as already observed, he loses control over himself when he sees that his Rama is asked to undergo exile. Loss of kingdom to Rama is nothing to him. But exile to Rama is unthinkable. So he grows wild on Kaikeyi, and not on Das'aratha, as it was *she* who demanded from Das'aratha the exile of Rama. It is in his wild anger on Kaikeyi that he hastily and foolishly resolves to kill all young women on the face of the earth. Once he is calmed, he regains his sobriety and becomes a polite and sincere companion of Rāma.

Lakshmana is equally devoted to Sita. The pleasing vehemence with which he pleads with Rama for allowing Sita to follow him into the forest is admirable. His attitude towards Bharata, his younger brother in this play, is also remarkable. The blessing he pronounces on him at the Citrakuta is full of brotherly feeling. His love for his father, mother or wife, is completely eclipsed by his excessive love for Rāma. In one word, he is the personification of sincere and deep brotherly love.

**DASARATHA** — Das'aratha is a great king with an imposing personality. He is a *Mahāratha* and an ally of Indra. He is pious and noble-minded, but he becomes a prey to his own promises to his wife Kaikeyi. He dies of

*putra śoka* as an atonement for the sin of having killed in his youthful days the only son of a sage mistaking him for an elephant

His love for Rama, his eldest son, is boundless. The great interest he takes in arranging for Rama's coronation, his seating Rama,—the grown up prince,—on his lap and persuading him to undergo coronation, and his shedding tears of joy on the bent head of the obedient Rama show his excessive fondness for Rama. He cannot bear the separation of Rama from him. When Rama is exiled, he dies broken hearted. He has a remarkable gift for graphic description. His comparing Rama's departure to the setting of the Sun, Lakshmana's and Sita's following Rāma to the disappearance of both day-light and shadow after sunset, is appropriate and touching. His pathetic lamentations after Rama's departure (Act II) effectively move the heart of any one.

His love for Sita, Lakshmana and also Bharata, is sincere and great. But this love is over shadowed by his love for Rama which is uppermost in him, as he is his eldest son and is endowed with exemplary qualities. He loves all his wives equally. It is only after Kaikey's demanding for Rama's exile as the grant of one of his boons to her, that he dislikes her and wishes that she was born a tigress in some forest.

Although Das'aratha is seen on the stage only for a short while, he leaves a deep impression on our minds by means of his great personality, clear imagination excessive fondness for Rama, and deep concern for the safety of Sita particularly during her forest life.

RAVANA—Ravana behaves like an ordinary human being although he is a demon. He is a mighty king and a terror to all gods and demons alike. He is a real hero in as much as he appreciates the handicrafts and the dignified

voice of his enemy Rama. He does not however tolerate the confidence of Rama in his own ability through penance or weapon to make the Himalaya show him the golden deer (Act V). No doubt Ravana fully recognises the heroic powers of Rama. That is why he resorts to cheat him to wreak his vengeance on him for killing Khara. He does not seem to have persuaded Marica to appear as a golden deer before Sita or Rama, for, as the story itself is altered very much in this play, he might have created an illusion of a deer to lure Rama away. He easily changes his own appearance and ably puts on the disguise of a Brahmin ascetic. He poses to be well versed in almost all Sastras, to suit his disguise. He is very clever and resourceful as can be seen from his conversation with Rama in the Fifth Act. He is very spiteful and proud of his past achievements. His challenge to Rama that he may show his valour if he is confident of his heroic powers, is very significant.

**SUMANTRA**—Sumantra is one of Das'aratha's trusted ministers and a charioteer enjoying the confidence of every member of the royal family. The queens and the princes are quite familiar with him and address him 'Father'. He takes personal interest in every affair of the king and his family and is earnest in the discharge of any duty that is entrusted to him. Being an aged person he curses his long life as he is made by it to witness several calamities such as the king's death, Rama's exile, Sita's abduction and so on. He has the gift of vivid description. The manner in which he relates to Das'aratha that Rama, Sita and Lakshmana did not send any message to him from the forests is very touching. He is marked for his wisdom and probity. The princes always look to him for proper guidance in every matter. He does not approve of Bharata's calling himself 'the stain of the Ikshvaku family'. He advises Bharata not to describe himself as the son of 'greedy Kaikeyi,' as it

would mean disrespect of an elder. He feels freshly grieved every-time he is reminded of Das'aratha's death. His describing himself as the charioteer of an empty chariot is very pathetic. One remarkable thing about him is that whenever he does a thing, small or big, he never fails to impress it with the stamp of his individuality.

**KAIKEYI**—There is a world of difference between the Kaikeyi of the Ramayana and the Kaikeyi of the Pramanajaka. If the former is cruel, greedy and selfish, the latter is kind, noble and self sacrificing. In the Ramayana, Valmiki has brought about a sudden change in the nature of Kaikeyi. Having first shown her to be full of motherly love and fondness for Rama, he makes her change at the instigation of Manthara so much from good to bad that it is impossible to believe that she was once really good. Bhata's treatment of Kaikeyi is consistent. From the beginning to the end, she is a lofty-minded woman. Her behaviour is no doubt viewed differently at first by different persons. Thus, her demanding for Bharata's coronation makes the Kañcukiva characterise her as a greedy woman. Her asking for Rama's exile makes Lakshmana think that she is a cruel woman and rouses his anger so much that, on her account, he makes up his mind to rid the world of all young women. Her causing the death of Das'aratha by exiling Rama makes Bharata feel that she has been treacherous to her own husband. Her stopping the consecration of Rama makes the people have nothing but contempt for her. Her demands make Das'aratha hate her and wish that she was born a tigress in some forest. But Rama, with his implicit faith in all elders that they will never do any unworthy act, vehemently argues with the Kañcukiva and points out how Kaikeyi should not be called greedy for asking for Bharata's coronation, as the kingdom was promised to her son even when Das'aratha married her. He asserts that if Kaikeyi

had done anything, it was only for some future good which she had in mind.

We actually see her in the Statue house scene for the first time. There, when Bharata simply flings a volley of insults and accusations on her, we are surprised to find her very calm and composed. Without any protest whatsoever she patiently bears all that. Her one and only reply to Bharata, after addressing him fondly as her dear son, is that she will tell him every-thing at the right place and hour. This makes us feel that she must have had very good reasons for acting in the manner she had acted and that she cannot be a bad woman. When we meet her again in the Sixth Act, we are pleasantly surprised to find that our estimation of her character is not at all wrong. In the said Act, Bharata who is shocked to hear the terrible news of the abduction of Sita, goes with Sumantra straight to Kaikeyi and accuses her as responsible for that calamity which was a stain on the spotless family of the Ikshvāku kings. Kaikeyi avails herself of this opportunity to explain to her son the actual circumstances that had forced her to cause Rāma's exile. Her explanation, endorsed by Sumantra as quite true, convinces Bharata to an extent. But, when she gives real answers to his other questions relating to the long term exile imposed on Rāma and not demanding his own exile and finally when Sumantra states that all that Kaikeyi has done was known and agreeable to such elderly well-wishers of the royal family as Vasiṣṭha and Vamadeva, Bharata is fully convinced that his own mother is guilty of nothing and feels highly satisfied. We cannot but notice that Bharata does not ask her on this occasion why she had demanded for his own coronation. Kaikeyi too does not dwell on this point here, although in the earlier Statue house scene Bharata had vehemently argued with her when she gave a half-satisfactory reply saying that 'his consecration

was demanded not by her, but by *him* — meaning her father — who was interested in stipulating it as the bridal fee' Now, at any rate, we see that although she could have remained indifferent towards the payment of that bridal fee to her, — it was in her hands to demand for it or not, — she did well in asking for it, because, the kingdom would have been kingless during Rama's exile otherwise. The customary practice is to nominate the next heir before the king's death occurs or is announced at least. 'Long live the king. The king is dead' is the usual way of announcing the death of the old king, — the first *king* in the announcement referring to the successor of the deceased one. Thus, she had done much good, although as a tool in the hands of destiny, — to Daśaratha, her husband, she had caused only a very mild type of putra śoka, she had averted the premature death of Daśaratha's sons, and she had provided the country with a king during the exile of Rama. Her frank confession to Bharata that she intended to impose on Rama only a fourteen days' exile, but uttered in her confusion fourteen years is appealing. After all she was a woman accomplishing a great task which required plenty of courage and firmness of mind. Her own widowhood was glaringly visible before her. She herself had to give an impetus to it. Yet she did all that with the best interests of all in her mind, in the most creditable manner possible. Her individuality and the great qualities that mark out for leadership must have impressed the great *seers*, Vāmadeva and Vaṅṣṭha, when they entrusted her with such a great task.

We cannot miss to mark her sincere and deep affection for Rāma. Her words to Rāma persuading him to accept the kingdom, — 'चिरामिच्छित्त्वा गृहवेद मनोरथ' — show that she was yearning for it since long and are in consonance with our observation above regarding her object in demanding for Bharata's kingship. When Rāma undergoes abhiseka at

the Janasthana in obedience to her wish, Kaikeyī feels highly satisfied. Here telling Rama soon after that, 'धन्या खल्वसि । इममभ्युदयमयोध्याय । प्रेक्षितुमिच्छामि' reveals her true motherly affection for Rama. Her sisterly feeling for Kausalya and Sumitra is admirable. When Bharata says to her that he has more pleasant news for her than that of Sumantra's return from the penance groves of Rama,—Kaikeyī does not note the sarcastic tone of Bharata,—she is eager to send for Kausalya and Sumitra also, because she sincerely wishes that they should not miss to hear any good news relating to Rama at the earliest opportunity. Thus the Kaikeyī of this play is a lofty minded virtuous queen marked for her individuality and greatness.

**SITĀ** — Sitā of the Pratimā-nāṭaka is a princess with a graceful simplicity which is rarely found in the case of women belonging to any royal family. In the Abhiṣeka-nāṭaka she is more than once referred to as a goddess, but in this play, from the beginning to the end, she is shown as just a human being but with such admirable qualities that elevated her to the high position of becoming the ideal of every Hindu woman from her own days to the present time. She is also different from the Sita of the Ramayāṇa, for, the changes in the plot of the play as presented by Bhāsa give no occasion for Sita's accusing Lakṣmaṇa as having unworthy motives etc. when he first refused to go on her words to the help of Rāma who had gone chasing the golden deer. Thus Sitā of this play is a lady who is consistently good and noble from beginning to end. The most outstanding quality in Sitā is her unique feeling of oneness with her husband Rāma. She has studied (the) mind of Rāma well and adopts her's to his, such that there may be a very pleasant harmony between the two. She is also able to think and act on the same lines as of Rama. Hence, it is no wonder that Rāma takes her as one half of his



own self and tells her that 'rarely are couples born with natures so alike'. Her observation that she is glad that the stopping of the coronation of her husband made him continue to be her lord exclusively, thrills Rama with joy, as he too had already felt more or less similarly—'दिष्टया स एवास्मि राम, महाराज एव महाराज ।' When Rama is worried about the manner in which he has to celebrate the annual ceremony of his father the next day,—while in Pañcavati, just on the eve of Sītā's abduction,—Sītā's noticing that her husband is worried by merely looking at his face, her sitting by his side lovingly and trying to cheer him up with her sweet words and smiling countenance are simply admirable. She is like a lamp in darkness to Rama. Rama knows that He is fully aware that his wife is always capable of giving him expert guidance. With the ambition of proving a true and worthy wife of Rama. Sita shares with him all his joys and sorrows, his prosperity and adversity, and triumphs and failures, she thinks, feels and even behaves like Rama and identifies herself with him completely in everything. Hence we are much pleased to note that Rama himself characterises her as his अवस्थानुद्गमिणी ।

Being a strong minded woman with plenty of control over herself. Sita is always successful in suppressing her own emotions. No doubt she is agitated in mind to see Lakṣmaṇa with a bow in his hand determined to rid the world of all young women. She is equally grieved when Sumantra reminds Rama of Daśaratha's death. But on both the occasions she does not show out her own feelings. On the other hand, her observations 'रोदितये काले सौमित्रिणा धनुर्यहीतम्' with regard to Lakṣmaṇa's foolish behaviour, and 'रुदन्तमार्य-पुत्र पुत्रसि रोदयति तात' to Sumantra's weeping, function as correctives to the concerned persons. Thus Sumitra's characterising Sītā as बालाप्यबालचारिणी is really

Sita's observation एव दोषो वर्धते while advising the Ceti to return the bark garment brought away by stealth although for fun, shows how good and pure minded she is. Her unassuming simplicity in allowing even the servants of the palace to move with her with easy familiarity cannot but impress on our minds. Her moving on terms of equal familiarity with the ascetic women who are utterly ignorant of wealth in the Janasthana and endearing herself so much to them that they call her 'Janaki', 'child', 'my dear' etc., according to their ages is quite characteristic of Sita. Her womanly curiosity is revealed when she wishes to know how she will look in bark-garments. She is very much pleased to hear from Avadatikā and the Ceti that she looks quite beautiful in any dress. Her apprehending danger from the pseudo ascetic Ravana when Rāma goes after the golden deer and her getting frightened at Rāma's reference to the golden deer even after the destruction of Ravana show her feminine weakness which is characteristic of the majority of Hindu women.

Sitā is very kind hearted and ever ready to do her best for making others happy. Thus she pleads with Rāma in her own winning way, to allow Lakṣmaṇa to follow them to the forests and to grant Bharata his first request (अतिवदन् म प्रपते भारत । ननु दीयते प्रथमयाचनं भरतस्य ।) She has a very warm affection for Bharata and Lakṣmaṇa. She is eager to retain Bharata in the forest with them for sometime at least and feels disappointed when he is asked by Rāma to return to Ayodhya the very day he had come there. Her great respect and love for Daśaratha makes her eagerly ask 'अपि नातं कुशन्ती ?' the moment she is informed that Rāma is going to be consecrated. Her not saying a word about Kaikeyī although so much was being argued for and against Kaikeyī's greed in her own presence by the Kāñcukīya, and her words

'Many things happen in courts' show how she is always conscious of her own limitations

Thus the character of Sita is highly noble and flawless. Her simplicity is graceful. The sweetness of her disposition is charming. Her affection for Bharata and Lakshmana is warm with motherly feelings. Her reverential love for Das'aratha is sincere. Her devotion to her husband with whom she always identifies herself is admirable. The easy familiarity with which she moves with persons devoid of wealth or high social status is impressive. In one word, every one of the qualities of the virtuous and noble minded Sita is highly praiseworthy and deserves to be an ideal for every woman.

KAUSALYĀ — Kausalya appears on the stage only twice, once while attending on the grief stricken Das'aratha and a second time in the Statue-house scene. She is a faithful wife of Das'aratha, loving him dearly to the last. Her love for her son Rama is equally warm. She is as deeply grieved as Das'aratha when Rama is exiled. She would have probably thought of going to the forest with Rama, but her duty towards her own husband detained her at home. When Das'aratha, who has lost the power of his eye sight, his end having come near, asks her who she is, her reply to him is, 'I, the mother of an unloved son.' Her grief is so much that she altogether forgets that her words may make her beloved husband miserable. With the help of Sumitra, Lakshmana's mother, she personally attends on Das'aratha fondly and in all earnestness. Her comforting words to Das'aratha, although she herself is weeping while uttering them, that Sita and the two princes are going to be seen soon after the term of exile is over, show her eagerness in seeing that Das'aratha's life is saved somehow or other. It is very significant that she says not a single word, good or bad, about Kaikeyi. In the Statue house scene, her words pronounced as a

blessing on Bharata—'My son, be without any anguish' are full of sincerity. She has known the mentality of Bharata and has correctly guessed that he must be very much worried mentally at his mother's conduct. But Bharata appears to take them amiss as he feels that he has been chided by her thereby. But Kausalya's good feeling towards him is clearly seen when she advises him a little later to bow down to his mother at least for the sake of etiquette. She is rightly compared by Bharata to the great and holy river Ganges.

**SUMITRĀ**—Sumitrā, mother of Lakṣmaṇa, is the second wife of Daśaratha. She is noble-minded and never shows out her feelings. Her characterising Sītā as वृषापि अवालचारिणा and asking Sumantra particularly about Sītā's message to them, shows how deep she loves Sītā. She loves her husband with all her heart and joins Kausalya in attending on him personally. The blessing she confers on Bharata in the Statue-house scene 'यशोभागी भव' looks as though she is just suggesting to him the future course of action he should adopt. Bharata catches her point and answers 'इदं तत्रत्ययतिष्ये'. Although she is given only a back seat in the two scenes she appears, she shows herself a dutiful and loving wife of Daśaratha, with plenty of the fond and deep love of a mother towards the princes and Sītā.

ॐ नमो भगवते वासुदेवाय .

॥ श्रीः ॥

भामकवि-विरचितं

# ॥ प्रतिमा-नाटकम् ॥



<sup>1</sup> (नान्द्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—सीताभवः पातु सुमन्त्रतुष्टः

सुग्रीविरामः सहलक्ष्मणश्च ।

यो रावणार्यप्रतिमश्च देव्या

विभीषणात्मा भरतोऽनुसर्गम् ॥ १ ॥

<sup>2</sup> (नेपथ्यामिमुन्वमवलोक्य) आर्ये, इतस्तावत् ।

<sup>3</sup> (प्रविश्य) नटी—आर्य, इयमस्मि । [अय्य, इअस्मि ।]

<sup>4</sup> सूत्रधारः—आर्ये, इममेवेदानीं शरत्कालमधिकृत्य गीयतां तावत् ।

<sup>5</sup> नटी—आर्य, तथा । [अय्य, तह ।] (गावति)

<sup>6</sup> सूत्रधारः—अस्मिन् हि काले,

<sup>7</sup> चरति पुलिनेषु हंसी. काशांशुकवासिनी सुसंहृष्टा ।

<sup>8</sup> (नेपथ्ये) आर्य ! आर्य ! [अय्य ! अय्य !]

<sup>9</sup> (आकर्ष्य) सूत्रधारः—भवतु, विज्ञातम् ।

<sup>10</sup> मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षीव ॥ २ ॥

(निष्क्रान्ती)

<sup>11</sup> स्थापना

13 (प्रविश्य) प्रतिहारी—आर्य, क इह काञ्चुकीशाना सनिहितः ।  
[अग्य, को इह कञ्चुर्दआण सणिहिदो ? ]

14 (प्रविश्य) काञ्चुकीयः—भवति, अयमस्मि । किं क्रियताम् ?

15 प्रतिहारी—आर्य, महाराजो देवासुरसंग्रामेष्वप्रतिहतमहारथो  
दशरथ आज्ञापयति—‘शीघ्रं भर्तृदारकस्य रामस्य राज्यप्रभावसयोग  
कारका अभियेकसभारा आनीयन्ताम्’ इति । [अग्य, महाराजो देवासुर  
संग्रामेस अप्पडिहदमहारथो मरहो आणवोद—‘सिग्ध भड्डिणरअस्स रामस्स  
रज्जपहाउमञ्जोअकारआ अहिसेअसम्भारा आणोअन्तु’ ति । ]

16 काञ्चुकीयः—भवति, यदाज्ञप्त महाराजेन तत्सर्वं सङ्कल्पितम् ।  
पश्य—

17 छत्र सव्यजन सनन्दिपटह भद्रासनं कल्पितं

न्यस्ता हेममयाः सदर्भकुसुमास्तीर्थाम्बुपूर्णा घटाः ।

युक्तः पुष्यरथश्च मन्त्रिसहिताः पौराः समभ्यागताः

सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वसिष्ठः स्थितः ॥३॥

18 प्रतिहारी—यथैव, शोभन कृतम् । [जइ एअ, सोहण किद]

19 काञ्चुकीयः—हन्त भो !

20 इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः ।

रामामिधानं मेदिन्यां शङ्गाङ्गमभिपिञ्चता ॥ ४ ॥

21 प्रतिहारी—त्वरता त्वरतामिदानीमार्ये । [तुवरदु तुवरदु दाणिअय्यो]

22 काञ्चुकीयः—भवति, इदं त्वरते । (निष्कात)

23 प्रतिहारी—(गरिकम्यावलाक्य) आर्यं संभवक ! संभवक ! गच्छ ।

त्वमपि महाराजवचनेनार्णपुरोहित यधोपचारेण त्वस्य । (अ यतो गत्वा)  
सारसिके, सारसिके ! सञ्जीवशाला गत्वा नाटकीयाना विज्ञापय—

'कालमवादिना नाट्येन सजा मयन' इति । यावद्दहमपि सर्वं कृन्मिति महाराजाय निवेदयामि । [अव्ययं समवयं, समवयं ! गच्छ । तुभं पि महारात्रवश्रणेग अव्ययपुरोहिद जशेषश्रारेण तुवारेदि । सारसिए, मारसिए । सर्ज्ञाद-शाल गच्छिअ नाड्डंअण विगवेहि—'काळमवादिना नाट्येण मजा होह' ति । जाय अद् पि मज्ज किट्ति महागअस्स गिवेदेमि । ] (निष्क्रान्ता)

<sup>24</sup> (ततः प्रविशति अमदातिका वरकलं गृहीत्वा)

<sup>25</sup> अमदातिका—अहो अत्याहितम् ! परिहासेनार्पायं वरकल-मुपनयन्या ममेनावद्वयमासीन्, किं पुनर्लोभेन परधनं हस्तं हसितु-मिवेच्छामि । न खलु एकानिन्या हसितव्यम् । [अहो अच्चाहिद ! परि-हासेण पि इम वक्कळ उणअन्तीए मम एत्तिअ मअ आसी, किं पुण लोभेण परधण हन्तस्स । हत्तिदु विअ इच्छामि । ण खु एआइणीए हसिदव्यं ]

<sup>26</sup> (ततः प्रविशति सीता सपरिवारा)

<sup>27</sup> सीता—हज्जे, अमदातिका परिशङ्कितवर्णेव दृश्यते । किन्तु खलु इवेनन् ? [अज्जे, ओटादिआ परिमड्दिदवणा विअ डिस्सइ । किणु हु विअ एदं]

<sup>28</sup> चेट्टी—मड्डिनि, सुलमापगधः परिजनो नाम ॥ अपगद्धा भविष्यति ॥ [मड्डिणि, गुट्टहारराहो परिअणो गाम । अउरज्जा भविस्सदि ? ]

<sup>29</sup> सीता—नहि गदि; हसितुमिवेच्छति ।

[गदि गदि, गत्तिदु विअ इच्छदि । ]

<sup>30</sup> अमदातिका—(उपसृत्य) जयतु मड्डिनी ! मड्डिनि, न खलु अहमगद्धा । [जेदु मड्डिणी ! मड्डिणि, ण तु अहं अउरज्जा । ]

<sup>31</sup> सीता—दा त्वा पृच्छति ? अमदातिके, किमेतद् वामहस्त-परिगृहीतम् ? [ना तुम पुच्छदि ? ओटादिए, किं एद वामहत्थपरिगहिदं ? ]

<sup>32</sup> अमदातिका—मड्डिनि, इदं वरकलम् । [मड्डिणि, इदं वक्कळं । ]

<sup>33</sup> सीता—वरकलं कम्माटानीतम् ? [वक्कळं किस्स आणीद ? ]

<sup>46</sup> चेट्टी—नास्ति वाचा प्रयोजनम् । इमानि प्रहृषितानि तनूद्वाणि मन्त्रयन्ते । [गन्धि वाचाए पओअणं । इमे पहरिसिदा तणूद्वा मन्वेन्ति । ]

(पुलकं दर्शयति)

<sup>47</sup> सीता—हृजे, आदर्शं तावदानय । [हृजे, आदर्शं दाव आणेहि]

<sup>48</sup> चेट्टी—यद्मद्विन्याज्ञापयति । (निष्क्रम्य, प्रविश्य) भट्टिनि, अयमादर्शः । [ज भट्टिणी आणवेटि । भट्टिणि, अर्थं आदर्शओ । ]

<sup>49</sup> सीता—(चेटीमुगं विलोक्य) तिष्ठतु तावदादर्शः । त्वं किमपि वक्तुक्वामेव ? [तिष्ठतु दाव आदर्शओ । तुवं किं वि चतुक्वामां पिअ ? ]

<sup>50</sup> चेट्टी—भट्टिनि, एवं मया श्रुतम् । आर्यवालाकिः कञ्चुकी भणति—‘अभिपेकोऽभिपेक’ इति । [भट्टिणि, एव्यं मए सुदं । अप्यचाळाई भणादि—‘अहिसेओ अहिसेओ’ ति । ]

<sup>51</sup> सीता—कोऽपि मर्ता राज्ये भविष्यति । [किं वि भट्टा रत्ते मविस्सट्टि । ]

<sup>52</sup> (प्रविश्योपरा) चेट्टी—भट्टिनि, प्रियास्यानिकं, प्रियास्यानिकम् ! [भट्टिणि, पिअक्वामिअं, पिअक्वामिअ ! ]

<sup>53</sup> सीता—किं किं प्रतीप्य मन्त्रयसे ? [किं किं पठिच्छिअ मन्वेसि ! ]

<sup>54</sup> चेट्टी—भर्तृदारकः कित्वाभिपिच्यते ! [भट्टिदारओ किळ अहिसिञ्चीअदि ! ]

<sup>55</sup> सीता—अपि तातः कुशली ? [अवि तादो कुसली ? ]

<sup>56</sup> चेट्टी—महाराजेनैवाभिपिच्यते । [महाराएण एव्य अहिसिञ्चीअदि]

<sup>57</sup> सीता—यद्येवं, द्वितीयं मे प्रियं श्रुतम् । विशालतरमुत्सङ्गं कुरु । [जइ एव्यं, दुंदीअं मे पिअं सुदं । निसाळदरं उच्छङ्गं करेहि । ]

<sup>58</sup> चेट्टी—भट्टिनि, तथा । [भट्टिणि, तह । ]

<sup>59</sup> (चेटी तथा करोति । सीता आभरणान्यवमुच्य ददाति । )



३५ अवदातिका—शृणोतु भट्टिनी । नेपथ्यपालिन्यार्यरेवा निर्वृत्त  
रङ्गप्रयोजनमशोकवृक्षम्पैकं किसलयमस्माभिर्याचितासीत् । न च तया  
दत्तम् । ततोऽर्हत्यपराध इतीदं गृहीतम् । [सुणादु भट्टिणी । णेवच्छपाळिनी  
अग्यरेया गिबुत्तरङ्गपओअण असोअरुक्खस्स एवकं किसळअं अहोहिं जाइण  
आसि । ण अ ताए दिण्ण । तदो अरिहदि अवराहो त्ति इद गट्ठि । ]

३६ सीता—पापकं कृतम् । गच्छ निर्यातय ।

[पावअं विद । गच्छ गिय्यादेहि । ]

३७ अवदातिका—भट्टिनि, परिहासनिमित्तं खलु मयैतदानीतम् ।  
[भट्टिणि, परिहासनिमित्तं खु मए एद आणीद । ]

३८ सीता—उन्मत्तिके, एवं दोषो वर्धते । गच्छ, निर्यातय निर्यातय ।

[उन्मत्तिए, एद दोसो वद्धइ । गच्छ, गिय्यादेहि गिय्यादेहि । ] [५५]

३९ अवदातिका—यद्भट्टिन्याज्ञापयति । [जं भट्टिणी आणवेदि । ]  
(मस्सातुमिच्छति)

४० सीता—हला, एहि तावत् । [हळा, एहि दाव । ]

४१ अवदातिका—भट्टिनि, इयमस्मि । [भट्टिणि, इअस्मि । ]

४२ सीता—हला, किन्तु खलु ममापि तावत् शोभते ?

[हळा, किंणु खु मम वि दाव सोहदि । ]

४३ अवदातिका—भट्टिनि, [सर्वशोभनीयं मुख्यं नाम <sup>R.C.</sup> अलङ्करोतु  
भट्टिनी । [भट्टिणि, सग्नसोरणांअं मुख्यं नाम । अलङ्करोतु भट्टिणी । ]

४४ सीता—आनय तावत् । (यदीत्वालं ह्य) हला, पश्य; किमि-  
दानीं शोभते ? [आणेहि दाव । हळा, पेक्ख, किं दाणि सोहदि । ]

४५ अवदातिका—तर खलु शोभते नाम ! सौवर्णिकमिव चन्द्रकलं  
संवृत्तम् । [तव एु सोहदि णाम । सोवणिअं विअ वक्कळं संवुत्तम् । ]

४६ सीता—हञ्जे, त्वं किञ्चिन्न भणसि ? [हञ्जे, तुवं किञ्चि ण भणसि । ]

१० चेटी—नास्ति वाचा प्रयोजनम् । इमानि प्रहपितानि तनूरूहाणि मन्त्रयन्ते । [णथि वाआए पओअणं । इमे पहरिसिदा तणूरूहा मन्वेन्ति । ]

(पुलकं दर्शयति)

११ सीता—हञ्जे, आदर्शं तावदानय । [हञ्जे, आदंसअं दाव आणेहि]

१२ चेटी—यद्भट्टिन्याज्ञापयति । (निष्क्रम्य, प्रविश्य) भट्टिनि, अयमादर्शः । [जं भट्टिणी आणवेदि । भट्टिणि, अअं आदंसओ । ]

१३ सीता—(चेटीमुखं विलोक्य) तिष्ठतु तावदादर्शः । त्वं किमपि वक्तुकामेव ? [तिष्ठतु दाव आदंसवो । तुयं किं वि वक्तुकामा विअ ? ]

१४ चेटी—भट्टिनि, एवं मया श्रुतम् । आर्यचालाकिः कञ्चुकी भणति—‘अभिषेकोऽभिषेक’ इति । [भट्टिणि, एवं, मए सुदं । अय्यवाळाइं भणादि—‘अहिसेओ अहिसेओ’ त्ति । ]

१५ सीता—कोऽपि मर्ता राज्ये भविष्यति । [को वि भट्टा रजे भविस्सदि । ]

१६ (प्रविश्यापर) चेटी—भट्टिनि, प्रियास्त्रानिकं, प्रियास्त्रानिकम् ! [भट्टिणि, पिअक्खाणिअं, पिअक्खाणिअं ! ]

१७ सीता—किं किं प्रतीप्य मन्त्रयसे ? [किं किं पडिच्छिअ मन्तेसि ? ]

१८ चेटी—भर्तृदारकः किलाभिपिच्यते ! [भट्टिदारओ किळ अहितिञ्चीअदि ! ]

१९ सीता—अपि तातः कुशली ? [अवि तादो कुसली ? ]

२० चेटी—महाराजेनैवाभिपिच्यते । [महाराएण एव्वं अहिसिञ्चीअदि]

२१ सीता—यद्येवं, द्वितीयं मे प्रियं श्रुतम् । विशालतरमुत्सन्नं कुरु । [जइ एव्वं, दुदीअं मे पिअं सुदं । विसाळदरं उच्छन्नं करेहि । ]

२२ चेटी—भट्टिनि, तथा । [भट्टिणि, तह । ]

२३ (चेटी तथा करोति । सीता आभरणान्यवमूच्य ददाति । )

६० चेटी—भट्टिनि, पटहशब्द इव । [भट्टिणि, पटहशब्दो रिअ]

६१ सीता—स एव । [सो एव]

६२ चेटी—एरुपदे अचघट्टिततूष्णीक पटहशब्द सवृत्त ।

[एकपदे ओरुद्धिअतुळीओ पटहसदो सवृत्तो ।]

६३ सीता—को नु खल्लद्धातोऽभिपेत्स्य ! अथवा बहुवृत्तान्तादि राजकुलानि नाम ।

[क णु खु उग्रादो अहिसेअस्य ! अहवा वहुवृत्ताताणि राअउल्लाणि णाम ।]

६४ चेटी—भट्टिनि, एव मया श्रुत,—"भट्टिदारकममिपिच्य महा राजो वन गमिष्यति" इति । [भट्टिणि, एव मए मुद—'भट्टिदारअ अहि मिश्रिअ महाराआ वण गमिस्सदि' ति ।]

६५ सीता—यद्येवं, न तदभिपेक्षोदकं, मुरोदक नाम ।

[इ एव, ण सा अहिसेओदओ, मुहोइअ णाम ।]

६६ (तत प्रविशति राम )

६७ रामः—हन्त भो !

६८ आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते

स्मन्धोच्चारणनम्यमानपदनप्रच्योतितोये घटे ।

राजाह्वय विमर्जिते मयि जनो धैर्येण मे विम्मितः

म्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विम्प्य. ॥

६९ विम्प्यनामिदानीं पुत्रेति स्वयं राजा विमर्जितस्यापनीनमारो-  
मिव मे मन । द्विष्टया म ण्यामि राम, महाराज एव महाराज ।  
यावदिदानीं मेधिगी पद्यामि ।

७० अत्रानिशा—भट्टिनि, भट्टिदारक मन्वागच्छति ! नापनीनं  
बलकम् ! [भट्टिनि भट्टिदारआ खु आअच्छइ । गारणीय वपट ।]

71 रामः—मैथिलि, किमास्यते ?

72 मीता—हं आर्षुपुत्रः । (उत्थाय) जयत्वार्यपुत्रः .

[हं अय्यउत्त । (उत्थाय) जेदु अय्यउत्तो ।]

73 रामः—मैथिलि, आस्यताम् । (उपरिश्रुति)

74 मीता—चन्द्रार्यपुत्र आज्ञापयति ।

[जं अय्यउत्तो भागवदि ।] (उपरिश्रुति)

75 अयदातिक्का—मर्दुतिनि, स एव मर्तुदारकस्य वेपः । अन्नीक-  
मिथैनद्भवेत् । [मर्दुतिणि सो एव मर्दुतिदारअस्स वेपो । अळिअं पिअ एदं]

76 मीता—तादृशो जनोऽलीकं न मन्त्रयते । अथवा बहुवृत्तान्तानि  
गजकुलानि नाम ।

[तादिमां जणो अळिअं ण मन्तेदि । अहवा बहुवृत्तान्ताणि गअउत्थदि ण्ण ।]

दिग्ध निस्ससिभ महाराभस्म पादमूढ्येषु पडिभंत्ति । ]

<sup>63</sup> रामः—मुष्टु तर्किनम् । अल्पं तुल्यशीलानि द्वन्द्वानि सृज्यन्ते ।  
तत्र हि पादयोरस्मि पतिन ।

<sup>64</sup> समं बाष्पेण पतता तस्योपरि ममाप्यधः ।

पितुर्मे क्लेदितौ प्रादौ ममापि क्लेदितं शिरः ॥६॥

<sup>65</sup> सीता—ततस्ततः ? [तदो नदो ? ]

<sup>66</sup> रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादोषैः स्वै  
प्राणैरस्मि शापितः ।

<sup>67</sup> सीता—ततस्ततः ? [तदो तदो ? ]

<sup>68</sup> रामः—ततस्तदानीं ।

<sup>69</sup> शत्रुमलक्ष्मणगृहीतघटेऽभिषेके

छत्रे स्वयं नृपतिना रुदता गृहीते ।

संभ्रान्तया किमपि मन्यरया च कर्णे

राज्ञः शनैरभिहितं च न चास्मि राजा ॥७॥

<sup>70</sup> सीता—प्रिं मे ? महाराज एव महाराजः ! आर्यपुत्र एव  
आर्यपुत्रः ! [पिअ मे ? महाराओ एव महाराओ ! अय्यउत्तो एव अय्यउत्तो ]

<sup>71</sup> रामः—मैथिलि, किमर्थं विमुक्तालंकारासि ?

<sup>72</sup> सीता—न स्वस्तु तावदावधामि । [न खु दाव आयज्जामि । ]

<sup>73</sup> रामः—न स्वस्तु । प्रत्यप्रावतारितैर्भूषणैर्भविन्नव्यम् । तथा हि—

<sup>74</sup> कर्णां त्वरापहतभूषणभुव्रपाशौ

संक्षंसिताभरणगौरतन्तौ च हस्तौ ।

एतानि चामरणमारनतानि गात्रे

स्थानानि नैव समतामुपयान्ति तावत् ॥८॥

९५ सीता—पारयत्यार्यपुत्रोऽलीकमपि सत्यमिव मन्त्रयितुम् ।  
[पारेदि अय्यउत्तो अळिअ पि मच्चं विअ मन्तेदु । ]

९६ रामः—तेन हि अलंकियताम । अहमादर्शं धारयिष्ये ।  
(तथा कृत्वा निर्वर्ण्यं) .

९७ आदर्शं वल्कलानीव किमेते सूर्यरश्मयः ।  
हसितेन परिज्ञातं क्रीडेयं नियमस्पृहा ॥९॥

९८ अवदातिके, किमेतत् ?

९९ अवदातिका—भर्तः, किन्तु खलु शोभते न शोभते इति  
कौतूहलेनावधानि । [भय, निष्णु दु सोहदि ण सोहदि ति कोदूहळेण आवज्जा]

१०० रामः—मैथिलि, किमिदम् ? इक्ष्वाकूणां वृद्धालङ्कारस्त्वया  
धार्यते ! अस्त्यसाकं प्रीतिः । आनय ।

१०१ सीता—मा खलु मा खल्वार्यपुत्रोऽमङ्गलं भणतु ।  
[मा पु मा खु अय्यउत्तो अमङ्गळं भणादु । ]

१०२ रामः—मैथिलि, किमर्थं वारयसि ?

१०३ सीता—उज्झिताभिषेकस्यार्यपुत्रस्यामङ्गलमिव मे प्रतिभानि ।  
[उज्झिताहिसेअस्म अय्यउत्तस्म, अमङ्गळं विअ मे पडिहादि । ]

१०४ रामः—मा स्वयं मन्युमुत्पाद्य परिहासे विशेषतः ।

शरीरार्धेन मे पूर्वमावद्वा हि यदा त्वया ॥१०॥

१०५ (नेपथ्ये) हा, हा महाराजः !

१०६ सीता—आर्यपुत्र, किमेतत् ? [अय्यउत्त, कि एदं ? ]

१०७ रामः—(आकर्ष्यं)

नारीणां पुरुषाणां च निर्मर्यादो यदा ध्वनिः ।

सिन्धुवक्तं प्रभवामीति मूले दैवेन ताडितम् ॥११॥

- 103 तूर्णं ज्ञायता शब्दः ।  
 109 (प्रविश्य) काञ्चुकीयः—परित्रायतां, परित्रायतां कुमारः ।  
 110 रामः—आर्य, कः परित्नातव्यः ?  
 111 काञ्चुकीयः—महाराजः ।  
 112 रामः—महाराज इति ? आर्य, ननु वक्तव्यमेकशरीरसंक्षिप्तं  
 पृथिनी रक्षितव्येति ? अथ कुत उत्पन्नोयं दोषः ?  
 113 काञ्चुकीयः—स्वजनात् ।  
 114 रामः—स्वजनादिति ? हन्त नास्ति प्रतीकारः !  
 115 शरीरेऽरिः प्रहरति हृदये स्वजनस्तथा ।  
 कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥१२॥  
 116 काञ्चुकीयः—तत्र भवत्याः कैकेय्याः ।  
 117 रामः—किमन्वायाः ? तेन हि उदकेण गुणेनात्र भवितव्यम् ।  
 118 काञ्चुकीयः—कथमिव ?  
 119 रामः—श्रूयताम् ।  
 120 यस्याः अक्रसमो भर्ता मया पुत्रवती च या ।  
 फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति ॥१३॥  
 121 काञ्चुकीयः—कुमार, अलमुपहतासु स्त्रीवृद्धिषु स्वमार्जव-  
पनिक्षेप्तुम् ॥ तस्या एव मन्त्रु वचनाद्भवदमिषेको निवृत्तः ।  
 122 रामः—आर्य, गुणाः सत्वत्त ।  
 123 काञ्चुकीयः—कथमिव ?  
 124 रामः—श्रूयताम् ।  
 125 वनगमननिवृत्तिः पार्थिवस्यैव तावत्  
 मम पितृपरवत्ता बालभावस्त एव ।

नवनृपतिविमर्शं नास्ति शङ्का प्रजानाम्

अथ च न परिभोगैर्वञ्चिता भ्रातरो मे ॥१४॥

125 काञ्चुकीयः—अथ च तयानाहतोपसृतया भरतोऽभिपिच्यता  
राज्य इत्युक्तम् । अत्राप्यलोभः ?

127 रामः—आर्य, भवान् स्वस्वसत्पक्षपातादेव नार्थमवेक्षते । कुतः,

123 गुल्के विपणितं राज्यं पुत्रार्थं यदि याच्यते ।

[तस्या लोभोऽत्र नाम्माकं भ्रातृराज्यापहारिणाम्] ॥१५॥

129 काञ्चुकीयः—अथ—

131 रामः—अतः परं न मातुः परिवादं श्रोतुमिच्छामि । महाराजस्य  
वृत्तान्तस्तावदभिधीयताम् ।

132 काञ्चुकीयः—ततस्तदानीं,

133 शोकादवचनाद् राज्ञा हस्तेनैव विसर्जितः ।

किमप्यमिमतं मन्ये मोहं च नृपतिर्गतः ॥१६॥

137 रामः—कथं मोहमुपगतः ?

134 (नेपथ्ये) कथं कथं मोहमुपगत इति ?

135 यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया

136 रामः—(आकर्ण्य पुरतो विलोक्य)

अश्लोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।

येन रुष्टेन पश्यामि शताकीर्णमिवाग्रतः ॥१७॥

137 (ततः प्रविशति धनुर्बाणपाणिर्लक्ष्मणः)

138 लक्ष्मणः—(सक्रोधम्) कथं, कथं मोहमुपगत इति ?

139 यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया

स्वजननिभृतः सर्वोप्येवं मृदुः परिभूयते ।



अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो

१८ युवतिरहितं लोकं कर्तुं यतश्छलिता वयम् ॥१८॥

११ सीता—आर्यपुत्र, रोदितव्ये काले सौमित्रिणा धनुर्गृहीतम् !  
अपूर्वः खल्वस्यायासः !

[अप्युत्त, रोदिदव्ये काले सोमित्रिणा धनु गृहीदं ! अपुत्रो खु से आभासो]

१२ रामः—सुमित्रामातः, किमिदम् ?

१३ लक्ष्मणः—कथं, कथं, किमिदं नाम !

१४ क्रमप्राप्ते हृते राज्ये भुवि शीच्यासने नृपे ।

इदानीमपि संदेहः किं क्षमा निर्मनस्यिता ॥१९॥

१५ रामः—सुमित्रामातः, अस्मद्राज्यग्रंथो भवत उद्योगं जनयति ।

आः ! अपण्डितः सन्तु भवान् !

१६ भरतो वा भवेद्राजा वयं वा ननु तत् समम् ।

यदि तेऽस्ति धनुःश्लाघा स राजा परिपाल्यताम् ॥

१७ लक्ष्मणः— न शक्नोमि रोषं धारयितुम् । भवतु, भवतु ।

गच्छामस्तावन् । (प्रसवितः)

१८ रामः—

R.C. त्रैलोक्यं दग्धुकामेव ललाटपुटसंस्थिता ।

श्रुकुटिलक्ष्मणस्यैषा नियतीव च्यवस्थिता ॥२१॥

१९ सुमित्रामातः, इतस्तावन् ।

२० लक्ष्मणः—आर्य, अयमस्मि ।

२१ रामः—भवतः स्वर्णमुत्पादयता मयैवमभिहितम् । उच्यताम्

इदानीम् ।

<sup>151</sup> ताते धनुर्नमयि\* सत्यमवेक्षमाणे ?

मुञ्चानि मातरि शरं स्वधनं हरन्त्याम् ?

दोषेषु ब्राह्ममनुजं भरतं हनानि-?

किं रोपणाय रुचिरं त्रिषु पातकेषु ॥२२॥

<sup>151</sup> लक्ष्मणः—(समाप्यम्) हा धिक्! अस्मान् अविज्ञायोपालमसे !

<sup>153</sup> यत्कृते महति क्लेशे राज्ये मे न मनोरथः ।

वर्षाणि किल वस्तव्यं चतुर्दश वने त्वया ॥२३॥

<sup>154</sup> रामः—अत्र मोहमुपगतस्तत्रभवान् ! हन्त ! निवेदितम-  
प्रभुत्वम् । मैथिलि,

<sup>155</sup> मङ्गलार्थेऽनया दत्तान् बल्कलांस्तावदानय ।

करोम्यन्यैर्नृपैर्धर्मैर्नैवाप्तं नोपपादितम् ॥२४॥

<sup>156</sup> सीता—गृहात्वार्थपुत्रः । [गहदु अत्र्यउत्तो ।]

<sup>157</sup> रामः—मैथिलि, किं व्यवसितम् ?

<sup>158</sup> सीता—ननु सहधर्मचारिणी खल्वहम् ?

[णं सहधर्मचारिणी क्यु अहं !]

<sup>159</sup> रामः—सयैकाकिना किल गन्तव्यम् ?

<sup>160</sup> सीता—अतो नु खल्वनुगच्छामि । [अदो णु खु अनुगच्छामि ।]

<sup>161</sup> रामः—वने खलु वस्तव्यम् ?

<sup>162</sup> सीता—त् खलु मे प्रासादः । [तं खु मे पासादो ।]

<sup>163</sup> रामः—धश्रूधशुरशुश्रूपापि च ते निर्वर्तयितव्या ?

<sup>164</sup> सीता—एतानुद्दिश्य देवतानां प्रणामः क्रियते ।

\* न मनि, नमतु

[णं उद्दिशिभ देवदाग पणामो करोअदि । ]

<sup>165</sup> रामः—लक्ष्मण, वार्यतामियम् ।

<sup>166</sup> लक्ष्मणः—आर्य, नोत्सहे श्लाघनीये काले वारयितुमत्र-  
भवतीम् । कुतः,

<sup>167</sup> [अनुचरति शशाङ्कं गद्गदोपेऽपि तारा

पतति च वनवृक्षे याति भूमिं लता च ।

त्यजति न च करेणुः पङ्कलमं गजेन्द्रं

व्रजतु चरतु धर्मं भर्तृनाथा हि नार्यः] ॥२५॥

<sup>168</sup> (प्रविश्य) चैटी—जयतु भट्टिनी ! नेपथ्यपात्रिन्यायेरेवा  
प्रणम्य विजापयति—‘अनृत्तिक्रया सङ्गीतशालया आच्छिद्य बल्लला  
आनीताः । इमेऽपरा अननुभूता धल्ललाः । निर्द्वेषतां तावन् किल  
प्रयोजनम्’ इति । [जिदु भट्टिणी । नेपथ्यपात्रिणी अभ्यरेता पणमिभ  
पिण्णवेदि—‘ओदादिभाए गरीदगात्रदो आच्छिन्दिअ वध्दग अगीदा ।  
इमा अगरा अण्णुहुदा वध्दग । जिध्यत्तीअदु दाय किल्ल वओअणे’ ति । ]

<sup>169</sup> रामः—भट्टे, आनय; सन्तुष्टैषा । वयमर्थिनः ।

<sup>170</sup> चैटी—गृह्णातु भर्ता । [गद्गद मया । ] (तथा शृणा निशान्ता)  
(रामो गृहीया परिषत्ते)

<sup>171</sup> लक्ष्मणः—प्रगीदन्वार्यः !

<sup>172</sup> नियोगाद् भूषणान्माल्यान् सर्वेभ्योऽर्धं प्रदाय मे ।

पीरमेकाकिना वद्धं पीरे सत्वमि मत्सरी ॥२६॥

<sup>173</sup> रामः—नैथिन्नि, वार्यतामयम् ।

<sup>174</sup> सीता—गामित्रे, निर्द्वेषतां किल ! [गंमिन्ने, निरतिअदु किल]

<sup>175</sup> लक्ष्मणः-- आर्धं,

<sup>176</sup> गुरोर्मे पादशुश्रूषां त्वमेका कर्तुमिच्छसि ।

तवैव दक्षिणः पादो मम सव्यो भविष्यति ॥२७॥

<sup>177</sup> सीता—दयतां स्वस्वार्थमुत्र । सन्तप्स्यते सौमित्रिः ।

[दीअदु खु अय्यउत्तो । सन्तप्पदि सोमिच्ची । ]

<sup>178</sup> रामः—सौमित्रे, श्रूयताम् । वल्कलानि नाम

<sup>179</sup> तपःसङ्ग्रामकवचं नियमद्विरदाङ्कुशः । .\*

खलीनमिन्द्रियाश्वानां गृह्यतां धर्मसारथिः ॥२८॥

<sup>180</sup> लक्ष्मणः—अनुगृहीतोऽसि । (गृहीत्वा परिधत्ते)

<sup>181</sup> रामः—श्रुतवृत्तान्तैः पौरैः सन्निरुद्धो राजमार्गः । उत्सार्य-

न्नामुत्सार्यतां तावन् ।

<sup>182</sup> लक्ष्मणः—आर्य, अहमग्रतो यास्यामि । उत्सार्यताम्,

उत्सार्यताम् ।

<sup>183</sup> रामः—मैथिलि, अपनीयतामवगुण्टनम् ।

<sup>184</sup> सीता—यद्वार्यपुत्र अज्ञापयति ।

[अ अय्यउत्तो आगवेदि । ]

(अपनयति)

<sup>185</sup> रामः—भो भोः पौराः ! शृण्वन्तु शृण्वन्तु भवन्तः !

<sup>186</sup> स्वैरं हि पश्यन्तु कलत्रमेतद् वाष्पाङ्गुलाक्षैर्वदनैर्मयन्तः ।

[निर्दोषदृश्या हि भवन्ति नार्यो यज्ञे विवाहे व्यमने वने च ॥

<sup>187</sup> (परिश्य) कान्चुकीयः—कुमार, न खलु, न खलु गन्तव्यम् ।

एष हि महाराजः,

श्रुत्वा ते वनगमनं वधूसहायं

सौभ्रात्रव्यवसितलक्ष्मणानुयात्रम् ।

उत्थाय क्षितितलरेणुरूपिताङ्गः †  
कान्तारद्विरद इवोपयाति जीर्णः ॥३०॥

<sup>189</sup> लक्ष्मणः—आर्य,

चीरमात्रोत्तरीयाणां किं दृश्यं वनवासिनाम् ।

<sup>190</sup> रामः—गतेष्वस्मासु राजा नः शिरःस्थानानि पश्यतु ॥  
( इति निष्क्रान्ता सर्वे )

इति प्रथमोऽङ्कः

॥ अथ द्वितीयोऽङ्कः ॥

(तत्र प्रविशति कान्चुकीयः) ।

<sup>1</sup> कान्चुकीयः—भो भो. प्रतिहारव्यापृताः ! स्वेषु स्वेषु स्थानेष्व-  
प्रमत्ता भवन्तु भवन्तः ।

<sup>2</sup> (प्रविश्य) प्रतिहारी—आर्य, किमेतत् ? [अग्य, कि एद ? ]

<sup>3</sup> कान्चुकीयः—एष हि महाराजः सत्यवचनरक्षणपरं राममग्न्य  
गच्छन्तमुपावर्तयितुमशक्त पुत्रविरहशोकामिना दग्धहृदय उन्मत्त इव  
बहु प्रलपन् समुद्रगृहके शयानः

† मेरुश्वलन्निव युगक्षयसन्निकर्षे

शोषं व्रजन्निव महोदधिरप्रमेयः ।

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सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः

शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः ॥१॥

<sup>4</sup> प्रतिहारी—हा हा एवंगतो महाराजः ! [हा हा एवंगतो महाराजः]

<sup>5</sup> कान्चुकीयः—भवति, गच्छ ।

7 प्रतिहारी—आर्य, तथा । [अय्य, तह ।] (निष्क्रान्ता)

8 काञ्चुकीयः—(सर्वतो विलोक्य) अहो तु खलु रामनिर्गमन-  
दिनादारभ्य शून्यैवेयमयोध्या संलक्ष्यते ! कुतः

9 नागेन्द्रा यवसामिलापविमुखाः सास्त्रैर्क्षणा वाजिनो  
हेपाशून्यमुखाः सवृद्धवनितात्रालाश्च पौरा जनाः ।

त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उञ्चैर्दिशा

रामो याति यया सदारसहजस्तामेव पश्यन्त्यमी ॥२॥

10 यावदहमपि महाराजस्य समीपवर्ती भविष्यामि । (परिक्रम्यावलोक्य)

अये, अयं महाराजो महादेव्या सुमित्रया च मुदुःसहमपि पुत्रविरह-  
ममुद्भवं शोकं निगृह्णात्मानमेव संस्थापयन्तीभ्यामन्वास्यमानस्तिष्ठति ।

कष्टा खल्ववस्थां वर्तते ! एष एष महाराजः !

11 पतत्युत्थाय चोत्थाय हा हेत्युच्चैर्लपन् मुहुः ।

दिशं पश्यति तामेव यया यातो रघूद्बहः ॥३॥

( निष्क्रान्तः ) .

12 मिश्रविष्कम्भकः

13 (ततः प्रविशति ययानिर्दिष्टो राजा देव्यो च)

14 राजा—\*हा वत्स ! राम ! जगतां नयनाभिराम !

हा वत्स लक्ष्मण ! सलक्षणसर्वगात्र !

हा साध्वि मैथिलि ! पतिस्थितचित्तवृत्ते !

हा हा गताः किल वनं वत मे तनूजाः ॥४॥

\* हा राम ! लोकप्रहणाभिराम ! हा लक्ष्मण \* भ्रातृषु लक्ष्मीभूत !

सु, साध्वि चैदेहि ! कुलप्रशोष ! सु, चित्तिरेष, याममात्प्रमथ !

२४ राजा—का त्वं भोः ?

२५ कौसल्या—अस्मिन्धपुत्रप्रसविनी खल्वहम्

[असिनिदपुत्तप्पसविणी खु अह । ]

२६ राजा—किं किं सर्जनहृदयनयनामिरामस्य रामस्य जननी त्वमसि कौसल्या ?

२७ कौसल्या—महाराज, सैव मन्दभागिनी खल्वहम् !

[महाराज, सा एव मन्दभाङ्गी खु अहं ! ]

२८ राजा—कौसल्ये, सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

२९ अहं हि दुःसमत्यन्तमसह्यं ज्वलनोपमम् ।

नैव सोढुं न संहर्तुं शक्नोमि मुपितेन्द्रियः ॥९॥

३० (सुमित्रा विलोक्य) इयमपरा का ?

३१ कौसल्या—महाराज, वत्स लक्ष्मण.....

[महाराज, वच्छ लक्ष्मण ... .] (इत्यघोक्ते)

३२ राजा—(सहसोत्थाय) कासौ वसौ लक्ष्मणः ? न दृश्यते ! भोः कष्टम् !

३३ (देव्यौ सखंभ्रनमुत्थाय राजानमवलम्बेते)

३४ कौसल्या—महाराज, वत्सलक्ष्मणस्य जननी सुमित्रेति वस्तुं मदीपक्रान्तम् । [महाराज, वच्छ ठवगणसस जगणी सुमिस्त्ति वस्तु मए उमक्कन्डं]

३५ राजा—अयि सुमित्रे,

३६ तत्रैव पुनः मत्पुत्रो येन नक्तान्दिवं वने ।

रामो रघुकुलश्रेष्ठश्लाययेवानुगम्यते ॥१०॥

३७ (प्रविश्य) काञ्चुकीयः—जयतु महाराजः ! एष खलु तत्र भवान् सुमन्त्रः प्राप्तः ।

15 चित्तमिदं भो ! यद्भ्रातृस्नेहात् पितरि विमुक्तस्नेहमपि तावदक्ष्म  
द्रष्टुमिच्छामि ! वधु, वैदेहि !

16 रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः

[अयशोभाजनं लोके परित्यक्तस्त्वयाप्यहम्] ॥५॥

17 पुत्र राम, वत्स लक्ष्मण, वधु वैदेहि, प्रयच्छत मे प्रतिवच  
पुत्रका ! शून्यमिदं भो ! न मे कश्चित् प्रतिवचनं प्रयच्छति  
कौसल्यामात, कासि ?

18 सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय !

गुरुशुश्रूपणे युक्त ! प्रतिपाक्यं प्रयच्छ मे ॥६॥


19 हा कासौ सर्वजनहृदयनयनामिरामो राम ? कामौ मयि गुरो  
वृत्ति ? कासौ शोकार्तेष्वनुकम्पा ? कासौ वृणवदगणितराज्यैश्वर्य ? पु  
राम, वृद्ध पितरं मा परित्यज्य किमसम्बद्धेन धर्मेण ते कृत्यम् ?  
धिक् ! कष्टं भो !

20 सूर्य इव गतो रामः सूर्यं दिग्गम इव लक्ष्मणोऽनुगतः ।

∴ सूर्यदिवमावसाने छायेन न दृश्यते सीता ॥७॥

1 (ऊर्ध्वमवलोक्य) भो कृतान्तहतक !

22 अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।

 वने व्याघ्री च कैकेयी त्वया किं न कृतं त्रयम् ॥८॥

23 कौमल्या—(संवरितम्) अलमिदानीं महाराजोऽप्रतिमात्रं सत्प  
परवशमात्मानं कर्तुम् । ननु सा तो च कुमारौ महाराजस्य समयावसानं  
प्रेक्षितव्या मविन्यन्ति । [अळ दाणि मशागभा भग्निभत्त स तप्पिअ पररा  
अत्ताण वादु । ण ता ते अ कुमार मशागभत्त समभारमाणे देखिणदत्त  
भविण्णति । ]



११ राजा—का त्वं भोः ?

१२ कौसल्या—[अस्मिन्वपुत्रप्रमविनी खल्वहम् ]

[अस्मिन्वपुत्रप्रमविनी खु अह । ]

१३ राजा—किं किं मर्त्यजनहृदयनयनामिरामस्य रामस्य जननी वमसि कौसल्या ?

१४ कौसल्या—महाराज, सैव मन्दमाग्निनी खल्वहम् !

[महाराज, सा एव मन्दमाग्निनी खु अहं ! ]

१५ राजा—कौसल्ये, सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

१६ अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।

नैव सोढुं न संहर्तुं शक्नोमि मुषितेन्द्रियः ॥९॥

१७ (मुमित्रा विलोक्य) इयमपरा का ?

१८ कौसल्या—महाराज, वत्स लक्ष्मण.....

[महाराज, वच्छ लक्ष्मण ....]

(इत्यर्षोक्ते)

१९ राजा—(सहसोत्थाय) कासौ कसौ लक्ष्मणः ? न दृश्यते ! भोः कष्टम् !

२० (देव्यौ सलंभ्रममुत्थाय राजानमवलम्बेते)

२१ कौसल्या—महाराज, वत्सलक्ष्मणस्य जननी मुमित्रेति वस्तु मन्त्रोपक्रान्तम्। [महाराज, वच्छलक्ष्मणसजगर्णासुमित्तृत्तिवत्तु मए उवक्त्वं]

२२ राजा—अयि मुमित्रे,

२३ तवैव पुत्रः मत्पुत्रो येन नक्तन्दिवं वने ।

रामो रघुकुलश्रेष्ठश्याययेवानुगम्यते ॥१०॥

२४ (प्रविश्य) काञ्चुकीयः—जयतु महाराजः ! एष खलु तत्र-  
भवान्, सुमन्त्रः प्राप्तः ।

३३ राजा—(सहस्रोत्थाय सहस्रम्) अपि रामेण ?

३४ काञ्चुकीयः—न खलु । रथेन ।

३५ राजा—कथं कथं रथेन केवलेन ? (इति मूर्च्छित पतति)

३६ देव्यौ—महाराज, समाश्रसिहि, समाश्रसिहि ।

[महाराज, समस्मसिहि, समस्तसिहि ।] (गात्राणि परामृशत)

३७ काञ्चुकीयः—भो कष्टम् ! ईदृग्निधा पुरुषविशेषा ईदृशी-  
मापदं प्राप्नुवन्तीति निधिरनतिक्रमणीय । महाराज, समाश्रसिहि  
समाश्रसिहि !

३८ राजा—(किञ्चित् समाश्रम्य) बालाके, सुमन्त्र एक एव ननु प्राप्तः ।

३९ काञ्चुकीयः—महाराज, अथ किम् ।

४० राजा—कष्टं भो !

४१ शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।

४२ नूनं दशरथं नेतुं कालेन प्रेषितो रथः ॥११॥

४३ तेन हि शीघ्रं प्रवेश्यताम् ।

४४ काञ्चुकीयः—यद्गनापयति महाराज । (निष्कात)

४५ राजा—धन्याः खलु वने चातास्तदापरिवर्तिनः ।

विचरन्त वने रामं ये स्पृशन्ति यथामुखम् ॥१२॥

४६ (प्रसित्य) सुमन्त्रः—(भवता विनाश्य, शोकेन)

एते भृत्याः म्यानि कर्माणि हित्वा

स्नेहाद्रामे जातमाप्पावृलाक्षाः ।

चिन्तादीनाः शीरमन्दग्वदेहा

विशोशन्तं प्रार्थिनं गर्हयन्ति ॥१३॥

51 (उपेत्य) जयतु महाराजः ।

52 राजा—भ्रातः सुमन्त्र, क्व मे ज्येष्ठो रामः ? ...

नहि नहि युक्तमभिहितं मया ।

53 क्व ते ज्येष्ठो रामः ? प्रियसुत, सुतः सा क्व दुहिता

विदेहानां भर्तुर्निरतिशयभक्तिर्गुरुजने ? ✽

क्व वा सौमित्रिर्मा हतपितृक्रमासन्नमरणं

किमप्याहुः किं ते सकलजनशोकार्णवकरम् ॥१४॥

54 सुमन्त्रः—महाराज, मा मैवममङ्गलवचनानि भाषिष्ठा ।

अचिरादेव तान् द्रक्ष्यसि ।

55 राजा—सत्यमयुक्तमभिहितं मया । नायं तपस्विनामुचिनः प्रश्नः ।

तत् कथ्यताम्—‘अपि तपस्विनां तपो वर्धते? अप्यरण्यानि स्वार्थानानि  
विचरन्ती वैदेही न परिखिद्यते?’

56 सुमित्रा—सुमन्त्र, बहुवल्कलालंकृतशरीरा बालाप्यत्रालचारित्रा

भर्तुः सहधर्मचारिणी अस्मान् महाराजं च किञ्चिन्नालंपति ?

[सुमन्त्र, बहुवल्कलालंकृतशरीरा गच्छा वि अवाञ्छचारित्ता भक्तुणो सहधम्म-  
आरिणी अहो महाराजं च किञ्चि णाञ्चदि ? ]

57 सुमन्त्रः—मर्त्य एव महाराजम्....

58 राजा—न न; [श्रोत्ररसायनैर्मम हृदयातुरौपधैस्तेषा नामत्रैरैव  
श्रावय ।

59 सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

60 राजा—राम इति ? अयं रामः ! तन्नामश्रवणात् स्पृष्ट इव  
मे प्रतिभाति । ततस्ततः ?

61 सुमन्त्रः—आयुष्मान् लक्ष्मणः ।

<sup>११</sup> राजा—(आचम्यावलोक्य)

५. [ अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे ।  
किमभिगमनकारणं भवद्भिः सह वसने समयो ममापि तत्र ॥  
<sup>१२</sup> राम, वैदेहि, लक्ष्मण, अहमितः पितृणा सकाशं गच्छामि ।  
हे पितरः, अयमयमागच्छामि । (मूर्च्छया परावृष्टः)

<sup>१३</sup> (काञ्चुकीयो यत्निकास्तरण करोति)

<sup>१४</sup> सर्वे—हा हा महाराजः । [हा हा महाराजो ! ]

( निष्पान्ता सर्वे )

इति द्वितीयोऽङ्कः

॥ अथ तृतीयोऽङ्कः ॥

(ततः प्ररिसति मुधाकारः)

<sup>१</sup> मुधाकारः—(मममात्रंनार्त्तानि श्रुत्वा) भवतु, इदानीं कृतमत्र  
कार्यमार्यसंभवकृन्वाजसम् । यावन्मुहूर्तं स्वप्न्यामि । (स्वपिति)

[भोद्रु, दाणिं किद एत्य कस्यं भव्यसमयभरस आगत । जाय मुहूर्तं मुविम्यं । ]

<sup>२</sup> (प्ररिसत) भट्टः—(चेष्टमुपगम्य, ताटयिरा) अहो दास्याः पुत्र !  
किमिदानीं कर्म न करोषि ? (ताटयति)

[अहो दासीपुत्र ! किं दाणिं कम्म न करेसि ? ]

<sup>३</sup> मुधाकारः—(उदस्या) ताटय मां, ताटय माम् ।

[ ताटयि म, ताटयि मं । ]

<sup>४</sup> भट्टः—ताडिते त्वं किं करिष्यसि । [ताडिते शुभं किं करिष्यसि]

<sup>५</sup> मुधाकारः—[अप्यस्य मम दानंतीर्यस्येव बाहुमहसं नास्ति]

[अदस्या मम कृतवीभ्रमं विभ बाहुमहसं कर्त्तव्य । ]

६ भटः—वाहसहस्रेण किं कार्यम् ? [वाहुसहस्रेण किं कथ्यं ?]

सुधाकारः—त्वां हनिष्यामि ! [गुव हणिस्स ।]

७ भटः—एहि दाम्याःपुत्र ! मृते मोक्षयामि ।

[गहि दासीपुत्र, मुदे मुञ्चस्स ।]

(पुनरपि ताडयति)

८ सुधाकारः—(रुदित्वा) शक्यमिदानीं भर्ताः मेऽपराधं ज्ञातुम् ?

[मस्सक दाण भट्टा मे अवराहं ज्ञाणिदुम् ?]

९ भटः—नास्ति किलापराधो नास्ति ? ननु मया सन्दिष्टो भर्तृ-  
दारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं गतस्य भर्तुर्दशरथस्य  
प्रतिमागेहं द्रष्टुमद्य कौसल्यापुरोगैः सन्तःपुरैरिहागन्तव्यमिति ?  
अत्रेदानीं त्वया किं कृतम् ? [णत्थि किळ अवराहो णत्थि ? ण मए मन्दिष्ठो  
भाट्टिगारअस्स रामस्सं रज्जविन्मट्टकिटसन्दावेण सग्गं गटस्स भट्टिणो टसरहस्स  
पडिमागेहं दट्ठं अच्च कोसल्लापुआएहि सध्वेहि अन्तेउरेदि इह आअन्तव्वं  
त्ति । एत्थ दाण तुए किं किद ?]

१० सुधाकारः—पश्यतु भर्ता । अपनीतकपोतसन्दानकं तावद्  
गर्भगृहम् । सौधवर्णकदत्तचन्दनपञ्चाङ्गुला भित्तयः । अवसक्तमाल्यदाम-  
शोभीनि द्वाराणि । प्रकीर्णा बालुकाः । अत्रेदानीं मया किं न कृतम् ?  
[पेक्कगट्टु भट्टा । अवणोटकवोदसन्दाणअं दाव गम्भमिहं । सोहवण्णअदत्त-  
चन्दनपञ्चाङ्गुला भित्तीओ ओसत्तमळ्ळदामसोहीणि दुवाराणि । पइण्णा बालुआ ।  
एत्थ दाणि मए किं ण किदं ?]

११ भटः—यद्येवं विश्वस्तो गच्छ । यावदहमपि सर्वं कृतमिति  
अमात्याय निवेदयामि । [जइ एवं विस्सरथो गच्छ । जाव अहं वि सध्वं किदे  
त्ति अमचस्स णिवेदेमि ।]

(निष्क्रान्ती)

१२ प्रवेशकः

<sup>91</sup> राजा—(आचम्यावलोक्य)

✽ [अयममरपतेः सरसा दिलीपो रघुरयमत्रभवानजः पिता मे ।<sup>2</sup>  
किमभिगमनकारणं भवद्भिः सह वसने समयो ममापि तत्र ॥

<sup>92</sup> राम, वैदेहि, लक्ष्मण, अहमित पितृणा सकाश गच्छामि ।  
हे पितर, अयमयमागच्छामि । (मूर्च्छया पराष्ट)

<sup>93</sup> (काचुकीयो यवनिक्तास्तरण करोति)

<sup>94</sup> सर्वे—हा हा महाराज ! [हा हर महाराओ ! ]

(निष्पन्ना सर्व)

इति द्वितीयोऽङ्कः

॥ अथ तृतीयोऽङ्कः ॥

(सत प्रविशति मुधाकार )

<sup>1</sup> मुधाकारः—(सम्मार्जनाग्निं कृत्वा) भगवतु, इदानीं कृतमत्र  
कार्यमार्यसमवकम्याज्ञसम् । यावन्मुहूर्तं स्वप्यामि । (स्वपिति)

[भाद्र, दाणिं किद एत्य कथ्य भव्यसभयभस्त्र आगत । जात्र मुहुत्त मुविस्त्र । ]

<sup>2</sup> (प्रतिश्र) भटः—(चेत्सुपगम्य, ताडयित्वा) अहो दास्या पुत्र !  
मिमिदानीं कर्म न करोषि । (ताडयति)

[भट्टा ताडयित्वा ' कि दाणिं कर्म न करोषि । ]

<sup>3</sup> मुधाकारः—(उदप्या) ताडय मा, ताडय माम् ।  
[ताडेहि म, ताडेहि म । ]

<sup>4</sup> भटः—ताडिते त्व किं करिष्यमि । [ताडिते त्व किं करिष्यमि]

<sup>5</sup> मुधाकारः—[अधन्यस्य मम क्रातुरीर्यस्येव बाहुमहस्य नास्ति]

[भट्टास्य मम कचुकीभस्य ताडय आहुमहस्य नास्ति । ]

६ भटः—बाहसद्वेषेण किं कारिम् ? [बाहुगहस्तेन किं कथ्यं ?]

सुधाकारः—त्वा हनिष्यामि ! [तत्र हनिष्ये ।]

७ भटः—एहि दाम्यापुत्र ! मृते मोक्षयामि ।

एहि दासीपुत्र, मुदे मुञ्चस्व ।

(पुनरपि ताडयति)

८ सुधाकारः—(इदिन्या) शक्यमिदानीं भर्तः मेऽपराधं ज्ञातुम् ?

मत्कं नागं भद्रा मे अवरोह नागिदुम् ।]

९ भटः—नास्ति क्लियपराधो नास्ति ? ननु मया सन्दिष्टो भर्तु-  
गरकस्य रामस्य राज्यविभ्रष्टकृतमन्तापेन स्वर्गं गतस्य भर्तुर्देशरथस्य  
गतिमागेहं द्रष्टुमद्य कौसल्यापुरोगैः सन्तःपुरैरिहागन्तव्यमिति ?  
श्रेतेदानीं त्वया किं कृतम् ? [गतिं किञ्च अवरोहो गतिः ? न मयं सन्दिष्टो  
देशरथस्य रामस्य राज्यविभ्रष्टकृतसन्दावेण मया गदस्य भट्टिणो देशरथस्य  
गतिमागेहं द्रष्टुं अत्र कोमल्लयापुराएहि सर्वेहि अन्तेरेदि इह आगन्तव्य-  
मिति । एतं दाणिं तु ए किं किद ?]

१० सुधाकारः—पश्यतु मर्ता । अपनीतरूपोतमन्दानकं तावद्  
गर्भगृहम् । सौधपर्णकदत्तचन्दनपञ्चाङ्गुला भित्तयः । अवमत्तमाल्यदाम-  
शोर्मानि द्वाराणि । प्रकीर्णां बालुकाः । अत्रेदानीं मया किं न कृतम् ?  
[पिकयद्दु मशः । अवणीदकरोदमन्दागभ ताव गन्मगिह । सोहवण्णअदत्त-  
चन्दनपञ्चाङ्गुला भित्तयो ओसत्तमळळदामसोहीणि दुवाराणि । पङ्गा बालुका ।  
एतं दाणिं मयं किं न किद ?]

११ भटः—यद्येवं विश्वस्तो गच्छ । यावदहमपि मयं कृतमिति  
जमात्याय निवेदयामि । [जइ एवं विस्मयो गच्छ । जाव अहं यि सच्च किदे  
मि अमचस्स निवेदेमि ।]

(निष्क्रान्ते)

१२ प्रवेशकः

१४ (तत प्रविशति भरतो रथेन सूतश्च)

१५ भरतः—(सावेगम्) सूत, चिर मातुलपरिचयादविजातवृत्तान्  
ऽस्मि । श्रुत् मया दृढमकलयशरीरो महाराज इति । तदुच्यताम्—

१६ पितुर्मे को व्याधिः ?

१७ सूतः— हृदयपरितापः खलु महान् ।

१८ भरतः—किमाहुस्तं वैद्याः ?

१९ सूतः— न खलु भिषजस्तत्र निपुणा

२० भरतः—किमाहार भुङ्क्ते ? शयनमपि ?

२१ सूतः— भूमौ निरशन

२२ भरतः—किमाशा स्याद् ?

२३ सूतः— दैवं

२४ भरतः— स्फुरति हृदयं बाहय रथम् ॥१॥

२५ सूतः—यदाज्ञापयत्यायुष्मान् । (रथ बाहय

२६ भरतः—(रथवेग निरूप्य) अहो तु खलु रथवेग एते ते

द्रुमा धावन्तीव द्रुतरथगतिक्षीणविषया

नदीप्रोद्बृत्तान्नुर्निपतति मही नेमिविपरे ।

✱ अरव्यक्तिर्नष्टा स्थितमित्र जराचक्रप्रलयं

रजश्चाश्नोद्भूतं पतति पुरतो नानुपतति ॥२॥

२७ सूतः—आयुष्मन्, सोपस्त्रेहतया वृक्षाणामभित स्वत्प्रशोष्य  
भस्मिन्त्यम् ।

२८ भरतः—अहो तु खलु स्वजनदर्शनोत्सुस्य त्वरता मे मनस  
सम्प्रति हि—



- 30 पतितमिदं शिरः पितुः पादयोः  
 स्निह्यतेवास्मि राज्ञा समुत्थापितः ।  
 त्वरितमुपगता इव भ्रातरः  
 क्लेदयन्तीव मामश्रुभिर्मातरः ॥३॥
- 31 सदृश इति महानिति व्यायतश्चेति  
 भृत्यैरिवाहं स्तुतः सेवया ।  
 परिहसितमिवात्मनस्तत्र पश्यामि  
 वेपं च भाषां च सौमित्रिणा ॥४॥

32 सूतः—(आत्मगतम्) भोः कष्टम् ! यद्यमविज्ञाय महाराज-  
 रिनाशमुदकं निष्फलाभाशा परिवहन्नयोर्या प्रवेक्ष्यति कुमारः ।  
 जानद्विरप्यस्माभिर्न निषेधते । कुत ,

- 33 पितुः प्राणपरित्यागं मातुरैश्वर्यलुब्धताम् ।  
 ज्येष्ठभ्रातुः प्रवासं च [लीन] दोषान् कोऽभिधास्यति ॥५॥

34 (प्रविश्य) भटः—जयतु कुमारः !

35 भरतः—भद्र, किं शत्रुघ्नो माम् अभिगतः ?

36 भटः—अभिगत. खलु वर्तते कुमार । उपाध्यायास्तु भवन्तमाहुः ।

37 भरतः—किमिति किमिति ।

38 भटः—“एकनाडिकावशेष. कृत्तिकाविषयः । तेस्मात् प्रतिपन्ना-  
 यामेव रोहिण्यामयोऽ्यां प्रवेक्ष्यति कुमारः” ।

39 भरतः—बाढमेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् । गच्छ त्वम् ।

40 भटः—यद्वाजापवति कुमारः । (निष्क्रान्तः)

६२ देवकुलिकः—अयं खलु तावन् प्रियावियोगनिर्वेदपरित्यक्त-  
राज्यभारो नित्यावभृथस्नानप्रशान्तरजा अजः ।

६३ भरतः—नमोऽस्तु श्लाघनीयपश्चात्तापाय । (दशरथस्य प्रतिमामव  
लोकयन् पर्योक्तुलो भूत्वा) भो., बहुमानव्याक्षिप्तैः मनसा सुव्यक्तं नाव  
धारितम् । अभिधीयतां कस्तावदत्रभवान् ।

६४ देवकुलिकः—अयं दिलीपः ।

६५ भरतः—पितृपितामहो महाराजस्य । ततस्ततः ?

६६ देवकुलिकः—अत्रभवान् रघुः ।

६७ भरतः—पितामहो महाराजस्य ! ततस्ततः ?

६८ देवकुलिकः—अत्रभवानजः ।

६९ भरतः—पिता तातस्य । किमिति, किमिति ?

७० देवकुलिकः—अयं दिलीपः, अयं रघुः, अयमजः ।

७१ भरतः—भयन्नं किञ्चित् पृच्छामि । धरमाणानामपि प्रतिमा  
स्थाप्यन्ते ?

७२ देवकुलिकः—न खलु; अतिक्रान्तानामेव ।

७३ भरतः—तेन द्वापृच्छे भवन्तम् ।

७४ देवकुलिकः—तिष्ठ ।

१५ येन प्राणाश्च राज्यं च स्त्रीशुल्कार्थे विभजिताः ।

इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥९॥

७५ भरतः—हा तात ! (नृजितं वनति । पुत्र प्रसागन्व)

७६ हृदयं भव ममामं यत्कृते शङ्कसे त्वं

शृणु पितृनिघ्नं तद्गच्छ धैर्यं च तावत् ।

स्पृशति तु यदि नीचो मामयं शुल्कशब्द- ✽  
स्त्वथ च भवति सत्यं तत्र देहो विशोध्यः ॥१०॥

७४ आर्य !

७५ देवकुलिकः—आरेति इक्ष्वाकुकुलालापः खल्वयम् ! कच्चित्  
कैकेयीपुत्रो भरतो भवान् ननु ?

७६ भरतः—अथ किम् , अथ किम् । दशरथपुत्रो भरतोऽस्मि,  
न कैकेय्याः ॥

७७ देवकुलिकः—तेन ह्यापृच्छे भवन्तम् ।

७८ भरतः—निष्ठ, शेषमभिधीयताम् ।

७९ देवकुलिकः—ऋ गति ! श्रूयताम् । उपरतस्तत्रभवान् दशरथः ।  
सीतालक्ष्मणसहायस्य रामस्य वनगमनप्रयोजनं न जाने ।

८० भरतः—अथ, कथमार्योऽपि वनं गतः ? (द्विगुण मोहमुपगतः)

८१ देवकुलिकः—कुमार, समाश्वसिहि समाश्वसिहि ।

८२ भरतः—(ममाश्रम्य)

अयोध्यामटवीभूतां पित्रा भ्रात्रा च वर्जिताम् ।

पिपासातोऽनुधावामि क्षीणतोयां नदीमिव ॥११॥ R.C.

८३ आर्य, विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तन् सर्वमनव-  
शेषमभिधीयताम् ।

८४ देवकुलिकः—श्रूयताम् । तत्रभवता राज्ञामपिच्यमाने तत्र-  
भवति रामे, भवतो जनन्याभिहितं किल ।

८५ भरतः—तिष्ठ ।

१० तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितं  
 तद्धैर्येणाश्वसत्या व्रज सुत वनमित्यार्योऽप्यभिहितः ।  
 तं दृष्ट्वा बद्धचीरं निधनमसदृशं राजा ननु गतः  
 पात्यन्ते धिक्प्रलापा ननु मयि सदृशाः शेषाः प्रकृतिभिः॥  
 (मोहमुपगतः)

११ (नेपथ्ये) उत्सरतार्याः, उत्सरत । [उत्सरह अय्या, उत्सरह !]

१२ देवकुलिकः—(विलोक्य) अये,

१३ काले खल्वागता देव्यः पुत्रे मोहमुपागते ।

१४ हस्तस्पर्शो हि मातृणामजलस्य जलाञ्जलिः ॥१३॥

१५ (ततः प्रविशन्ति देव्यः सुमन्त्रश्च)

१६ सुमन्त्रः—इत इतो भवत्यः ।

१७ इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यदुर्लभः ।  
 अयन्त्रितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥१४॥

१८ (प्रविश्यावलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

१९ अयं हि पतितः कोऽपि वयस्थ इव पार्थिवः ।

२० देवकुलिकः—

परशङ्कामलं कर्तुं गृह्यतां भरतो ह्ययम् ॥ १५ ॥

(निन्दान्नाः)

२१ देव्यः—(सहसोपगम्य) हा जात । भरत । [हा जाद । भरत ।]

२२ भरतः—(क्लिञ्चित् समाश्रम्य) आर्य ।

२३ सुमन्त्रः—जयतु महा....(इत्यर्घोक्ते सविवादम्) अहो, स्वर-  
 सादृश्यम् ! मन्ये प्रतिमास्यो महाराजो व्याहरतीति ।

२४ भरतः—अथ मातृणामिदानीं कावस्था ?

104 देव्यः—जात, एषा नोऽवस्था ! [जाद, एसा णो अवस्था !]  
(अवगुण्ठनमपनयन्ति)

105 सुमन्त्रः—भवत्यः, निगृह्यतामुत्कण्ठा ।

106 भरतः—(सुमन्त्रं विलोक्य) सर्वममुदाचारसन्निकर्षस्तु मां सूचयति । कच्चिन् तातमुमन्त्रो भवान् ननु ?

107 सुमन्त्रः—कुमार, अध किम् । सुमन्त्रोऽस्मि ।

108 अन्वास्पमानश्चिरजीवदोषैः

कृतघ्नभावेन विडम्ब्यमानः । ✽

अहं हि तस्मिन् नृपतौ विपन्ने

जीवामि शून्यस्य रथस्य सूतः ॥१६॥

109 भरतः—हा तात ! (उवाच) तात, अभिवादनक्रममुपदेष्टुम् इच्छामि मातृणाम् ।

110 सुमन्त्रः—वाढम् । इयं तत्रभवतो रामस्य जननी देवी कौसल्या ।

111 भरतः—अम्ब, अतपगद्गोऽहमभिवादये ।

112 कौसल्या—जात, निस्तन्तापो भव । [जाद, णिस्मन्टापो होहि]

113 भरतः—(आत्मगतम्) आक्रुष्ट इवास्थनेन । (प्रकाशम्)

अनुगृहीतोऽस्मि । ततस्ततः ?

114 सुमन्त्रः—इयं तत्रभवतो लक्ष्मणस्य जननी देवी सुमित्रा ।

115 भरतः—अम्ब, लक्ष्मणेन अनिमन्वितोऽहमभिवादये ।

116 सुमित्रा—जात, यशोभागी भव । [जाद, जसोभाई होहि ।]

117 भरतः—अम्ब, इदं प्रयतिष्ये । अनुगृहीतोऽस्मि । ततस्ततः ?

118 सुमन्त्रः—इयं ते जननी ।

119 भरतः—(गरोपमृत्थाय) आः पापे !

<sup>180</sup> मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।  
R.C. [गङ्गायमुनयोर्मध्ये कुनदीय प्रवेशिता] ॥१७॥

<sup>181</sup> कैकेयी—जात, कि मया कृतम् ? [जाद, कि मए किद !]

<sup>182</sup> भरतः—कि कृतमिति वदसि ?

<sup>183</sup> वयमयशसा चीरेणार्यो नृपो गृहमृत्युना  
प्रततरुदितैः कृत्स्नायोध्या मृगैः सह लक्ष्मणः ।  
दयिततनयाः शोकेनाम्बाः स्तुपाध्वपरिश्रमैः  
धिगिति वचसा चोग्रेणात्मा त्वया ननु योजिताः

<sup>184</sup> कौसल्या—जात, सर्वसमुदाचारमध्यस्थ. कि न वन्दसे मातरम्  
[जाद, सम्बलसमुदाचारमज्जत्यो किं ण वन्दसि मादर ?]

<sup>185</sup> भरतः—मातरमिति ? अम्ब, त्वमेव मे माता । अम्ब, अमिवाद

<sup>186</sup> कौसल्या—नहि नहि, इयं ते जननी ।

[णहि णहि, इअ दे जणणी ।]

<sup>187</sup> भरतः—आसीत् पुरा । न तु इदानीम् । पश्यतु भवती

<sup>188</sup> त्यक्त्वा स्नेहं शीलमङ्कान्तदोषैः

\* पुत्रास्तावन्नवपुत्राः क्रियन्ते ।

लोकेऽपूर्वं स्थापयाम्येष धर्मं

R.C. [भर्तृद्रोहादस्तु माताप्यमाता] ॥१९॥

<sup>189</sup> कैकेयी—जान, महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम्  
[जाद, महाराजस्य सच्चनअण रक्खन्तीए मए तह उत ।]

<sup>190</sup> भरतः—किमिति किमिति ?

<sup>191</sup> कैकेयी—पुत्रं मे राजा भवतु इति ।

[पुत्तओ मे राजा होदु त्ति ।]

122 भरतः—अथ स हृदानीमार्योऽपि भवत्याः कः ?

123 पितुर्मे नौरमः पुत्रः ? न क्रमेणामिपिच्यते ?

दयिता भ्रातरो न स्युः ? प्रकृतीनां न रोचते ?

124 कैकेयी—जात, शुक्ललुब्धा ननु प्रष्टव्या ?

[बाद, सुक्लुब्धा णणु पुच्छिदव्वा ?]

125 भरतः—वल्कलैर्हृतराजश्रीः पदातिः सह भार्यया ।

वनवासं त्वयाजसः शुल्केऽप्येतदुदाहृतम् ॥२१॥

126 कैकेयी—जात, देशकाले निवेदयामि । [जाद, देशकाले निवेदेमि ।]

127 भरतः—अयशसि यदि लोभः कीर्तयित्वा किमस्मान्

किमु नृपफलतर्पः किं नरेन्द्रो न दद्यात् ।

अथ तु नृपतिमातेत्येव शब्दस्तवेष्टो ✽

वदतु भवति सत्यं किं तवार्यो न पुत्रः ॥२२॥

128 कष्टं कृतं भवत्या ।

129 त्वया राज्यैपिण्या नृपतिरसुभिर्नैव गणितः

सुतं ज्येष्ठं च त्वं व्रज वनमिति श्रेपितवती ।

न शीर्णं यद् दृष्ट्वा जनकतनयां वल्कलवतीम् ✽

अहो धात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥२३॥

130 सुमन्त्रः—कुमार, एतौ वसिष्ठवामदेशं सह प्रकृतिभिरभिपेकं

पुरस्कृत्य भवन्तं प्रत्युद्धतौ विज्ञापयतः ।

131 गोपहीना यथा गावो विलयं यान्त्यपालिताः ।

एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥२४॥

132 भरतः—अनुगच्छन्तु मां प्रकृतयः ।

<sup>143</sup> सुमन्त्रः—अभिषेकं निश्चयं कं भवान् यास्यति ?

<sup>144</sup> भरतः—अभिषेकमिति ? इहात्रभवत्यै प्रदीयताम् ।

<sup>145</sup> सुमन्त्रः—कं भवान् यास्यति ?

<sup>146</sup> भरतः—

तत्र यास्यामि यत्रासौ वर्तते लक्ष्मणप्रियः ।

नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥

(निष्क्रान्ता सर्वे)

इति तृतीयोऽङ्कः

॥ अथ चतुर्थोऽङ्कः ॥

(ततः प्रविशत चेष्ट्यौ)

<sup>1</sup> विजया—हला नन्दिनिके, भण भण । अद्य कौसल्यापुरोगै सर्वैरन्न पुरै प्रतिमागेह द्रष्टुं गतेस्तत्र मिल भर्तृदारको भरतो दृष्ट । अहं च मन्दभागा द्वारे स्थिता । [हला णदिणिए, भणहि भणेहि । अद्य कौसल्यापुरोगेहि सन्वेहि अ तेबुरेह पडिमगेह ददु गदेहि ताह किळ भट्टिदारओ भरदो दिष्टो । अहं च मन्भाभादुवारे द्विदा ।]

<sup>2</sup> नन्दिनिका—हला, दृष्टोऽस्माभिः कोतूहलेन भर्तृदारको भरत । [हला, दिष्टो अहंहि कोदूहलेण भट्टिदारओ भरदा ।]

<sup>3</sup> विजया—भट्टिनी कुमारेण किं भणितम् ?  
[भट्टिणी कुमारेण किं भणितम् ?]

<sup>4</sup> नन्दिनिका—किं भणितम् ? अवलोक्तिमुपि नेच्छति कुमार ।  
[किं भणितम् ? ओलोइदु वि नेच्छति कुमारो ।]



<sup>5</sup> विजया—अहो अत्याहितम् । राज्यलुब्धया भर्तृदारकस्य रामस्य राज्यविभ्रष्टं कुर्वत्यात्मनो वैधव्यमादिष्टम् । लोकौऽपि विनाशं गमितः । निर्धृणा खलु भट्टिणी ! पापकं कृतम् ! [अहो अच्चाहिदम् । रञ्जलुद्वाए भट्टिदारअस्स रामस्स रञ्जिन्महं करन्तीए अत्तणो वेहब्बं आदिष्टं । लोवो वि विगास गमिओ । णिविण्णा हु भट्टिणी ! पापअ किदं ! ]

<sup>6</sup> नन्दिनिका—हला, शृणु । प्रकृतिभिरानीतमभिपेकं विसृज्य रामतपोवनं गतः कुमारः । [हळा, सुणाहि । पइदीहि आणीदं अमित्तेअं विसच्चिअ रामतवोवणं गदो कुमारो । ]

<sup>7</sup> विजया—(सविपादम्) इम् ! एवं गतः कुमारः । नन्दिनिके, एह्यायां भट्टिनीं पश्यावः । [इं ! एवं गदो कुमारो ! नन्दिणीए, एहि अछे भट्टिणि पेक्खामो । ] (निष्क्रान्ते)

<sup>8</sup> प्रवेशकः

<sup>9</sup> (तत प्रविशति भरतो रथेन सुमन्त्रः सूतश्च)

<sup>10</sup> भरतः—स्वर्गं गते नरपतौ सुकृतानुयात्रे  
पौराश्रुपातसलिलैरनुगम्यमानः ।  
द्रष्टुं प्रयाम्यकृपणेषु तपोवनेषु  
रामाभिधानमपरं जगतः शशाङ्कम् ॥१॥

<sup>11</sup> सुमन्त्रः—एष एष आयुष्मान् भरतः ।

<sup>12</sup> दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो  
यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।  
भ्राता पितुः प्रियकरस्य जगत्प्रियस्य  
रामस्य रामसदृशेन प्रथा प्रयाति ॥२॥

<sup>13</sup> भरतः—भोस्तात !

<sup>14</sup> सुमन्त्रः—कुमार, अयमस्मि ।

<sup>15</sup> भरतः—क तत्रभवान् ममारो रामः ? कासौ महाराजस्य प्रतिनिधिः ? क \*सन्निदर्शनं सारवताम् ? कासौ प्रत्यादेशो राज्यलुब्धायाः कैकेय्याः ? क त्त् पात्रं यशसः ? कासौ नरपतेः पुत्रः ? कासौ सत्यमनुव्रतः ?

<sup>16</sup> मम मातुः प्रियं कर्तुं येन लक्ष्मीर्विसर्जिता ।

तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥३॥

<sup>17</sup> सुमन्त्रः—कुमार, एतस्मिन् आश्रमपदे

<sup>18</sup> अत्र रामश्च सीता च लक्ष्मणश्च महायशः ।

सत्यं शीलं च भक्तिश्च येषु विग्रहयत् स्थिताः ॥४॥

<sup>19</sup> भरतः—तेन हि स्थाप्यता रथः ।

<sup>20</sup> सूतः—यदाज्ञापयत्यायुष्मान् । (तथा करोति)

<sup>21</sup> भरतः—(स्थादवतीर्य) सूत, एकान्ते विश्रामयाश्चार् ।

<sup>22</sup> सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

<sup>23</sup> भरतः—भोस्तात, निवेद्यता निवेद्यताम् !

<sup>24</sup> सुमन्त्रः—कुमार, किमिति निवेद्यते ?

<sup>25</sup> भरतः—राज्यलुब्धायाः कैकेय्या. पुत्रो भरतः प्राप्त इति ।

<sup>26</sup> सुमन्त्रः—कुमार, अहं गुरुजनापवादमभिधातुम् ।

<sup>27</sup> भरतः—सुन्दुः न न्याय्यं परदोषमभिधातुम् । तेन हि उच्यतामिश्वाकुकुलन्यङ्गमूतो भरतो दर्शनमभिलषतीति ।

<sup>28</sup> सुमन्त्रः—कुमार, नाहमेवं वस्तुं समर्थं । अथ पुनर्भरतः प्राप्त इति व्रूयाम् ।

११ भरतः—न न । नाम केवलमभिधीयमानमकूनप्रायश्चित्तमिव मे  
प्रतिभाति । किं ब्रह्मज्ञानामपि परेण निवेदनं क्रियते ? तस्मात् तिष्ठतु  
सातः । अहमेव निवेदयिष्ये । भो मोः । निवेदनां निवेद्यता तत्र भवते  
पितृवचनकराय राधवाय—

१२ निर्घृणश्च कृतघ्नश्च प्राकृतः प्रियसाहमः ।

भक्तिमानागतः कश्चित् कथं तिष्ठतु यास्त्विति ॥५॥

१३ (ततः प्रविशति रामः सीतालक्ष्मणाभ्याम्)

१४ रामः—(आकर्ष्य, महर्षम्) सौमित्रे, किं शृणोषि ? अयि  
विदेहराजपुत्रि, त्वमपि शृणोषि ?

१५ कस्यासौ सदृशतरः स्वरः पितुर्मे

गाम्भीर्यात् परिभवतीव मेघनादम् ।

यः कुर्वन् मम हृदयस्य बन्धुशङ्कां

सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥६॥

१६ लक्ष्मणः—आर्य, ममापि म्वल्वेष स्वरसयोगो बन्धुजनबहुमान-  
मावहति । एष हि,

१७ धनः स्पष्टो धीरः समदृष्टपभस्त्रिन्धमधुरः

कलः कण्ठे वक्षस्यनुपहतमञ्चाररभमः ।

यथास्थानं प्राप्य स्फुटकरणनानाक्षरतयां

चतुर्णां वर्णानामभयमिव दातुं व्यवसितः ॥७॥

१८ रामः—सर्वथा नायमवान्धवस्य स्वरसयोगः । हेदृशतीव मे  
हृदयम् । वत्स लक्ष्मण, दृश्यता तावन् ।

१९ लक्ष्मणः—यदाज्ञापयत्यार्यः ।

(परिक्रामति)

३३ भरतः—अये, कथं न कश्चित् प्रतिवचनं प्रयच्छति ? किं खलु विज्ञातोऽस्मि कैकेय्या पुत्रो भरत प्राप्त इति ?

३४ लक्ष्मणः—(विलोक्य) अये, अयमार्यो राम. ! न न । रूपसादृश्यम्

४० मुखमनुपमं त्वार्यस्याभं शशाङ्कमनोहरं  
मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।

धृतिपरिवृतस्तेजोराशिर्जगत्प्रियदर्शनो

३५ नरपतिरियं देवेन्द्रो वा स्वयं मधुसूदनः ॥८॥

४१ (सुमन्त्रं दृष्ट्वा) अये, तात. !

४२ सुमन्त्रः—अये, कुमारो लक्ष्मणः !

४३ भरतः—एवं गृह्यम् । आर्य, अभिवादये ।

४४ लक्ष्मणः—एहोहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य) तात,

कोऽत्रभवान् ?

४५ सुमन्त्रः—कुमार,

४६ रघोश्चतुर्थोऽयमजात् तृतीयः

पितुः प्रकाशस्य तव द्वितीयः ।

यस्यानुजस्त्वं स्वकुलस्य केतोः

तस्यानुजोऽयं भरतः कुमारः ॥९॥

लक्ष्मणः—एहोहीक्ष्वाकुकुमार । स्वस्ति, आयुष्मान् भव ।

४७ असुगसमरदक्षैर्वज्रसंघृष्टचापै-

रनुपमबलवीर्यैः स्वैः कुलैस्तुल्यवीर्यैः ।

रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशे

भव जगति गुणानां भाजनं भ्राजितानाम् ॥१०॥

४१ भरतः—अनुगृहीतोऽस्मि ।

४२ लक्ष्मणः—कुमार, इह तिष्ठ । त्वदागमनमार्याय निवेदयामि ।

४३ भरतः—आर्य, अचिगमिदानीममिवादयितुमिच्छामि । शीघ्रं निवेद्यताम् ।

४४ लक्ष्मणः—वाटम् । (उपेय) जयत्वार्यः । आर्य,

४५ अयं ते दायितो भ्राता भरतो भ्रातृवत्मलः ।

मंक्रान्तं यत्र ते रूपमादर्श इव तिष्ठति ॥११॥

४६ रामः—वन्म लक्ष्मण, किमेवं भरत प्राप्तः ?

४७ लक्ष्मणः—आर्य, अथ किम् ।

४८ रामः—मैथिलि, भरतावच्छेदनाय विशालीक्रियता ते चक्षुः ।

४९ सीता—आर्यपुत्र, किं भरत आगतः ?

[अस्य उक्तं, किं भरतो आश्रयो ?]

५० रामः—मैथिलि, अथ किम् ।

५१ अत्र सख्यमगच्छामि पित्रा मे दुष्करं कृतम् ।

कीदृशस्तनयस्नेहो भ्रातृस्नेहोऽयमीदृशः ॥१२॥

५२ लक्ष्मणः—आर्य, किं प्रदिशतु कुमारः ?

५३ रामः—वन्म लक्ष्मण, इदमपि तावदात्माभिप्रायमनुवर्तयितुम् इच्छामि ? गच्छ, मन्कृत्य शीघ्रं प्रवेद्यता कुमार ।

५४ लक्ष्मणः—यदाज्ञापयत्यार्य ।

५५ रामः—अथवा तिष्ठ त्वम् ।

५६ इयं ध्वयं गच्छतु मानहेतोर्भातेन भारं तनये निवेश्य ।

तुषारपूर्णेत्पलपत्रनेत्रा हर्षाद्यमामारमिवोत्सृजन्ती ॥१३॥

<sup>66</sup> सीता—यदार्यपुत्र आज्ञापयति । (उत्थाय, परिक्रम्य भरतमवलोक्य) ह ततस्ता वेलामिदानीं निन्वान्त आर्यपुत्र । नहि नहि, रूपसादृश्यम् । [न अव्यउत्तो आणवेदि । (उत्थाय, परिक्रम्य भरतमवलोक्य) ह तदो त वेळं दाणि णिक्कन्तो अण्यउत्तो । णहि णहि, हवसादिस्स । ]

<sup>66</sup> सुमन्त्रः—अये वधू ।

<sup>67</sup> भरतः—अये, इयमत्रभवती जनकराजपुत्री ।

<sup>68</sup> इदं तत् स्त्रीमयं तेजो जातं क्षेत्रोदराद्बलात् ।

जनकस्य नृपेन्द्रस्य तपसः सन्निदर्शनम् ॥१४॥

<sup>69</sup> आर्ये, अभिवादये, भरतोऽहमस्मि ।

<sup>70</sup> सीता—(आगतम्) नहि रूपमेव । स्वरयोगोऽपि स एव । (प्रकाशम्) वत्स चिर जीव । [णहि रूप एव । सरजोओ विसो एव । (प्रकाशम्) वच्छ, चिर जीव । ]

<sup>71</sup> भरतः—अनुगृहीतोऽस्मि ।

<sup>72</sup> सीता—एहि वत्स, भ्रातृमनोरथ पूरय ।  
[एहि वच्छ, भातृमनोरह पुरेहि । ]

<sup>73</sup> सुमन्त्रः—प्रविशतु कुमार ।

<sup>74</sup> भरतः—तात, इदानीं किं करिष्यसि ?

<sup>75</sup> सुमन्त्रः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याते नराधिपे ।  
पिदितार्थस्य रामस्य भूमैतत् पूर्वदर्शनम् ॥

<sup>76</sup> भरतः—एवमस्तु । (राममुपगम्य) आर्य, अभिवादये, भरतोऽहमस्मि ।

<sup>77</sup> रामः—(सहपम्) एहोहीक्ष्वाकुकुमार । स्वस्ति, आयुष्मान् भव ।

<sup>78</sup> वक्षः प्रसारय कणाटपुटप्रमाणम्

आलिङ्ग मां सुचिपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥१६॥

<sup>19</sup> भरतः—अनुगृहीतोऽस्मि ।

<sup>20</sup> सुमन्त्रः—(उपेत्य) जयत्वायुष्मान् !

<sup>21</sup> रामः—हा तात !

<sup>22</sup> गत्वा पूर्वं स्वसैन्यैरभिसरिसमये खं समानैर्विमानैः

विख्यातो यो विमर्दे स स इति बहुशः मासुराणां सुराणाम्  
स श्रीमांस्त्यक्तदेहो दयितमपि विना स्नेहवन्तं भवन्तं  
स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥

<sup>23</sup> सुमन्त्रः—(सशोऽम्)

नरपतिनिधनं भवत्प्रवासं भरतविपादमनाथतां कुलस्य ।

बहुविधमनुभूय दुष्प्रमह्यं गुण इव बहूपराद्धमायुषा मे ॥

<sup>24</sup> सीता—रुदन्तमार्यपुत्रं पुनरपि रोदयति तात ।

[रुदन्तं अय्यउत्तं पुणो वि रोद्रावीअदि तावो ।]

<sup>25</sup> रामः—मैथिलि, एष पर्यवस्थापयाम्नात्मानम् । वत्स, लक्ष्मण,  
आपस्तावत् ।

<sup>26</sup> लक्ष्मणः—यद्राजापत्रत्यार्यः ।

<sup>27</sup> भरतः—आर्य, न खलु न्याय्यम् ! क्रमेण शुश्रूषयिष्वे । अह-  
मेव यास्यामि । (रुद्रश्च गृहीत्वा निष्क्रम्य, प्रतिक्ष्य) इमा आपः ।

<sup>28</sup> रामः—(आचम्य) मैथिलि, विगीर्षिते खलु लक्ष्मणस्य व्यापारः ।

<sup>29</sup> सीता—आर्यपुत्र, ननु एतेनापि शुश्रूषयितव्यः !

[अय्यउत्त, णं एदीदणा वि मुम्मूमउदवो !]

<sup>90</sup> रामः—सुष्टु खल्विह लक्ष्मण शुश्रूषयतु । तत्रस्थो ऽ  
भरत शुश्रूषयतु ।

<sup>91</sup> भरतः—प्रसीदत्वार्थ ।

<sup>92</sup> इह स्थास्यामि देहेन तत्र स्थास्यामि कर्मणा ।  
नास्मैव भवतो राज्यं कृतरक्षं भविष्यति ॥१९॥

<sup>93</sup> रामः—वत्स कैकेयीमात, मा मैवम् ।

<sup>94</sup> पितुर्नियोगादहमागतो वनं  
न वत्स दर्पान्न भयान्न विभ्रमात् ।  
कुलं च नः सत्यधनं ब्रवीमि ते  
कथं भवान् नीचपथे प्रवर्तते ॥२०॥

<sup>95</sup> सुमन्त्रः—अथेदानीमभिषेकोदरु क तिष्ठतु ?

<sup>96</sup> रामः—यत्र मे मालाभिहित तत्रैव तावत् तिष्ठतु ।

<sup>97</sup> भरतः—प्रसीदत्वार्थ । आर्य, अलमिदानीं व्रणे प्रहर्तुम् ।

<sup>98</sup> अपि सुगुण ममापि त्यत्प्रसूतिः प्रसूतिः  
स सलु निभृतधीमांस्ते पिता मे पिता च ।  
सुपुरुष पुरुषाणां मातृदोषो न दोषो  
वरद भरतमाते पश्य तावद्यथावत् ॥२१॥

<sup>99</sup> सीता—आर्यपुत्र, अनिकरुण मन्त्रयते भरत ! किमिदानीमा  
पुत्रेण चिन्त्यते ? [अग्यउक्त, अदिवरण म तेअइ भरदो ? कि दाण अत्र  
उत्तेण चि तीअदि ? ]

<sup>100</sup> रामः—मैथिलि,

<sup>101</sup> तं चिन्तयामि नृपतिं सुरलोकायां  
येनायमात्मजप्रतिष्ठिष्टगुणो न इष्टः ।



ईदृग्विधं गुणनिधिं समवाप्य लोकं R C

धिग् भो विधेर्यदि बलं पुरुषोत्तमेषु ॥२२॥

<sup>102</sup> वत्स, कैकेयीमातः !

<sup>103</sup> यत्सत्यं परितोपितोऽस्मि भवता निष्कलमपात्मा भवान्  
त्वद्वाक्यस्य वशानुगोऽस्मि भवतः ख्यातैर्गुणैर्निर्जितः ।

किन्त्वेतन्नृपतेर्वचस्तदनृतं कर्तुं न युक्तं त्वया  
किञ्चोत्पाद्य भवद्विधं भवतु ते मिथ्याभिधायी पिता ॥

<sup>104</sup> भरतः—यावद्भविष्यति भवन्नियमावसानं  
तावद्भवेयमिह ते नृप पादमूले ।

<sup>105</sup> रामः—मैत्रं नृपः स्वसुकृतैरनुयातु सिद्धिं  
मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥२४॥

<sup>106</sup> भरतः—हन्त, अनुत्तरममिहितम् ! भवतु; समयतस्ते राज्यं  
परिपालयामि ।

<sup>107</sup> रामः—वत्स, कः समयः ?

<sup>108</sup> भरतः—मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते  
प्रतिग्रहीतुमिच्छामि ।

<sup>109</sup> रामः—एवमस्तु ।

<sup>110</sup> भरतः—आर्य, श्रुतम् ? आर्ये, श्रुतम् ? तात, श्रुतम् ?

<sup>111</sup> सर्वे—वयमपि श्रोतारः ।

<sup>112</sup> भरतः—आर्य, अन्यमपि वरं हर्तुमिच्छामि ।

<sup>113</sup> रामः—वत्स, किमिच्छसि ? किमहं ददामि ? किमहमनुष्ठास्यामि ?

111 भरतः—पादोपभुक्ते तव पादुके मे  
एते प्रयच्छ प्रणताय मूर्धा ।  
यावद्भवानेष्यति कार्यसिद्धिं  
तावद्भविष्याम्यनयोर्विधेयः ॥२५॥

115 रामः—(स्वगतम्) हन्त भोः ।

116 सुचिरेणापि कालेन यशः किञ्चिन्मयार्जितम् ।  
अचिरेणैव कालेन भरतेनाद्य सञ्चितम् ॥२६॥

117 सीता—आर्यपुत्र, ननु दीयते खलु प्रथमयाचनं भरताय ?  
[अप्यउत्त, ण दीअदि खु पुडमजाअणं भरदस्स ? ]

118 रामः—तथान्तु । वत्स, गृह्यताम् । (पादुके अर्पयति)

119 भरतः—अनुगृहीतोऽस्मि । (गृहीत्वा) आर्य, अत्राभिपेक्षोदक-  
मावर्जयितुमिच्छामि ।

120 रामः—तात, यदिष्टं भरतस्य तव सर्वं क्रियताम् ।

121 सुमन्त्रः—यदाज्ञापयत्यायुष्मान् ।

122 भरतः—(आमगतम्) हन्त भोः ।

123 श्रद्धेयः स्वजनस्य पौररुचितो लोकस्य दृष्टिधमः  
स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।  
भ्रातृणां गुणशालिनां बहुमतः कीर्तिर्महद्भ्राजनं  
संवादेषु कथाश्रयो गुणवतां लब्धप्रियाणां प्रियः ॥२७॥

124 रामः—वन्म, कैकेयीमात., राज्यं नाम मुद्गर्तमपि नोपेक्षणीयम् ।  
तस्माद्द्वय विनयाय प्रतिनिवर्तता कुमार ।

• 125 सीता—हम् ! अद्य गमिष्यति कुमागे भरतः !

[इ ! अत्र एव गमिस्सदि कुमारो भरदो ? ]

<sup>185</sup> रामः—अलमतिस्नेहेन । अद्यैव विजयाय प्रतिनिवर्ततां कुमारः ।

<sup>187</sup> भरतः—आर्य, अद्यैवाहं गमिष्यामि ।

<sup>189</sup> आशावन्तः पुरे पौराः स्यास्यन्ति त्वद्दिदृक्षया ।

तेषां ग्रीतिं करिष्यामि त्वत्प्रसादस्य दर्शनात् ॥२८॥

<sup>187</sup> सुमन्त्रः—आयुष्मन्, मयेदानीं किं कर्तव्यम् ?

<sup>187</sup> रामः—तात, महाराजवन् परिपालयतां कुमारः ।

<sup>181</sup> सुमन्त्रः—यदि जीवामि, तावन् प्रयतिष्ये ।

<sup>182</sup> रामः—वत्स कैकेयीमातः; आरुह्यतां मनाग्रतो रथः ।

<sup>183</sup> भरतः—यदाज्ञापयत्यार्यः । (रथमारोहतः)

<sup>184</sup> रामः—मैथिलि, इतस्तावन् । वत्स लक्ष्मण, इतस्तावन् ।

आश्रमपदद्वारमात्रमपि भरतस्यानुयात्रं भविष्यामः ।

(निष्क्रान्ता. सर्वे)

इति चतुर्थोऽङ्कः

॥ अथ पञ्चमोऽङ्कः ॥

(तत्र प्रविशति सीता तावसी च)

<sup>1</sup> सीता—आर्ये, उपहारमुमन आकीर्णः संमार्जित आश्रमः । आश्रमपदविभवेनानुष्ठितो देवममुदाचारः । तथावदार्थपुत्रो नागच्छति तावदिमान् बालवृद्धानुदकप्रदानेनानुकोशयिष्यामि । [अप्ये, उपहार-मुमगाङ्गो सम्मञ्जितो अरसनो । अस्ममपदविभवेण अशुद्धिभो देवमुदाचारे ।

ता जाव अय्यउत्तो ण आअच्छदि दाव इमाणं वाळ्ळक्कन्नाणं उदअप्पदापे  
अणुक्कोसइस्स । ]

<sup>2</sup> तापसी—अविघ्नमस्य भवतु । [अविघ्न से होदु ।]

<sup>3</sup> (प्रविश्य) रामः—(सशोकम्)

लज्जया तां गुरुणा मया च रहितां रम्यामयोध्यां पुरीम्  
उद्यस्यापि ममाभिपेकमखिलं मत्सन्निधावागतः ।

रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सन्प्रेषितः

कष्टं भो नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति ॥१॥

<sup>4</sup> (विमृश्य) ईदृशमेवैतत् । यावदिदानीमीदृशशोकविनोदनार्थमवस्था-  
कुटुम्बिनीं मैथिलीं पश्यामि । तत् क नु खलु गता वैदेही ? (परिक्रम्य,  
अवलोक्य) अये, इमानि खलु प्रत्यग्रामिपित्तानि वृक्षमूलानि अदूरगता  
मैथिलीं सूचयन्ति । तथा हि ।

<sup>5</sup> भ्रमति सलिलं वृक्षापते सफेनमवस्थितं

वृषितपतिता नैते क्लिष्टं पिबन्ति जलं रगाः ।

स्थलमभिपतन्त्यार्द्राः कीटा विले जलपूरिते

भववलयिनो वृक्षा मूले जलक्षयरमया ॥२॥

<sup>6</sup> (त्रिलोक्य) अये, इयं वैदेही । भो. कष्टम् !

<sup>7</sup> योऽस्याः करः श्राम्यति दर्पणेऽपि

य नैति रेदं कलशं वहन्त्याः ।

कष्टं वनं स्त्रीजनमौतुमार्षं

ममं लताभिः कठिनीकरोति ॥३॥

<sup>8</sup> (उपेय) मैथिलि, अपि तपो वर्धने !

१ सीता—हम् आर्यपुत्रः ! जयत्वार्यपुत्रः !

[हं अप्यउत्तो ! जेदु अप्यउत्तो ! ]

१० रामः—मैथिलि, यदि ते नाम्नि धर्मविद्वान् आस्यताम् ।

११ सीता—यदार्यपुत्र आज्ञापयति ।

[जं अप्यउत्तो आणवेदि । ]

(उपविशति)

१२ रामः—मैथिलि, प्रतिवचनार्थिनीमिव त्वां पश्यामि । किमिदम् ?

१३ सीता—शोकशून्यहृदयस्यैवार्यपुत्रस्य मुखरागः । किमेतत् ?

[सोअमुणाहिअअस्स पिअ अप्यउत्तस्स मुहराओ । किं एदं ? ]

१४ रामः—मैथिलि, स्थाने कृता चिन्ता ?

१५ कृतान्तशल्याभिहते शरीरे तथैव तावद् हृदयव्रणो मे ।

नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥

१६ सीता—आर्यपुत्रस्य क इव सन्तापः ?

[अप्यउत्तस्म को विअ सुन्दाओ ? ]

१७ रामः—<sup>Tamarcu</sup>श्रुस्तत्रभवतस्तातस्यानुसंवत्सरश्राद्धविधिः । कल्पविशेषेण

निवपनक्रियामिच्छन्ति पितरः । तत् कथं निर्वर्तयिष्यामीत्येतच्चिन्त्यते ।

अथवा

१८ गच्छन्ति तुष्टिं खलु येन केन

ते एव जानन्ति हि तां दशां मे ।

इच्छामि पूजां च तथापि कर्तुं

तातस्य रामस्य च सानुरूपाम् ॥५॥

१९ सीता—आर्यपुत्र, निर्वर्तयिष्यति श्राद्धं भरत <sup>पुत्रो</sup>ऋद्ध्या; अवस्था-

नुरूपं फलोदकेनाप्यार्यपुत्रः । एतत् तातस्य बहुमततरं भविष्यति ।

[अप्यउत्त, णिअत्तइस्मदि सद्धं भरदो रिदोए; अउत्ताणुस्सं फलोदएण वि

अप्यउत्तो । एद ताटस्स बहुमदअर भविस्सदि । ]

२१ रामः—मैथिलि,

२१ फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।

स्मारितो वनवासं च तातस्तत्रापि रोदिति ॥६॥

२२ (ततः प्रविशति परिव्राजकृपेणो रावणः)

२३ रावणः—एष भोः !

१ नियतमनियतात्मा रूपमेतद् गृहीत्वा

स्वरवधकृतवैरं राघवं वञ्चयित्वा

स्वरपदपरिहीनां हव्यधारामिवाहं

जनकनृपसुतां तां हर्तुक्कामः प्रयामि ॥७॥

२५ (परिक्रम्याधो विलोक्य) इदं रामस्याश्रमपदद्वारम् । यावदवतरामि ।

(अवतरति) यावदहमप्यतिथिममुदाचारमनुष्ठास्यामि । अहमतिथि ।

कोऽत्र भोः ?

mmmmmm

२६ रामः—(श्रुत्वा) स्वागतमतिथये ।

R.C. २७ रावणः—साधु, विशेषितं खलु रूपं स्वरेण ।

२८ रामः—(त्रिलोक्य) अये भगवान् ! भगवन्, अमिवादये ।

२९ रावणः—स्वस्ति ।

३० रामः—भगवन्, एतदासनमाम्यताम् ।

३१ रावणः—(आत्मगतम्) कथमाजक्ष इवास्यनेन ? (प्रकाशम्)

बाढम् ।

(उपविशति)

३२ रामः—मैथिलि, पाद्यमानय भगवते ।

३३ सीता—यदार्थपुत्र आज्ञापयति । (निष्क्रम्य, प्रविश्य) इमा आप ।

[अ अय्यउत्तो आणवेदि । (निष्क्रम्य, प्रविश्य) इमा आवो । ]

34 रामः—शुश्रूषय भगवन्तम् ।

35 सीता—यदार्यपुत्र आज्ञापयति । [जं अव्यक्तो आश्रयेत् ।]

36 रावणः—(मायाप्रभाजनपर्याकुलो भूत्वा) भवतु भवतु ।

37 इयमेका पृथिव्यां हि मानुषीणामरुन्धती ।

यस्या भर्तेति नारीभिः सत्कृतः कथ्यते भवान् ॥८॥

38 रामः—त्तेन हि आनय; अहमेव शुश्रूषयिष्ये ! १८.

39 रावणः—अयि, ह्यैषां परिहृत्य शरीरं न लङ्घयामि । वाचानु-

वृत्तिः खल्वतिथिमत्कारः । पूजितोऽस्मि । आस्यताम् ।

40 रामः—वाढम् । (उपविशति)

41 रावणः—(आत्मगतम्) यावद्रहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि ।

(प्रकाशम्) भोः ! काश्चपगोत्रोऽस्मि ।<sup>१</sup> साज्ञोपाङ्गं वेदमर्वाये,<sup>२</sup> माननीयं धर्मशास्त्रं,<sup>३</sup> महेश्वरं योगशास्त्रं,<sup>४</sup> वैदित्यमर्थशास्त्रं,<sup>५</sup> मेधातिथेर्न्यायशास्त्रं,<sup>६</sup> प्राचेतसं श्राद्धकल्पं च ।  
जैतम

42 रामः—कथं कथं श्राद्धकल्पमिति ?

43 रावणः—सर्वा. श्रुतीगतिरुभय श्राद्धकल्पे स्पृहा दर्शिता ।

किमेतन् ?

44 रामः—भगवन्, अष्टाया पितृमत्तायामागम इदानीमेव ।

45 रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

46 रामः—भगवन्, निरपनक्रियाजाले केन पितृमत्तर्पयामि ?

१८७ रावणः—मयं श्रद्धया दत्तं श्राद्धम् ।

47 रामः—भगवन्, अनादरतः परित्यक्तं भवति । विद्येयार्थं

पृच्छामि ।

<sup>49</sup> रावणः—श्रूयताम् । विरूढेषु दुर्भा, ओषधीषु तिला, <sup>५०</sup> शक्रेषु, मत्स्येषु महाशफर, पक्षिषु वार्ध्राणस, पशुषु गौ, खड्गो, <sup>५१</sup> इत्येते मानुषाणा विहिता ।

<sup>50</sup> रामः—भगवन्, 'वा'शब्देनावगतमन्यदप्यस्तीति ।

<sup>51</sup> रावणः—अस्ति प्रभावसम्पाद्यम् ।

<sup>52</sup> रामः—भगवन्, एष एव मे निश्चय ।

<sup>53</sup> उभयस्यास्ति सान्निध्यं यदेतत् साधयिष्यति ।

धनुर्वा तपसि श्रान्ते श्रान्ते धनुषि वा तपः ॥९॥

<sup>54</sup> रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

<sup>55</sup> रामः—हिमवतीति <sup>१</sup> ततस्तत <sup>२</sup> शिव

<sup>56</sup> रावणः—हिमवत सप्तमे शृङ्गे प्रत्यक्षस्थाणुशिर पतितगङ्गाम्बु-  
 गायिनो वैङ्गैरश्याभपृष्ठा <sup>Speed of winds</sup> पवनसमजडा काञ्चनपादर्वा नाम मृगाः ।  
 यैर्वैखानसत्रालखिल्यनैमिशीत्रादयो महर्षयश्चिन्तितमात्रोपस्थितविपन्नै  
 श्राद्धानि अभिवर्धयन्ति ।

<sup>57</sup> तैस्तर्पिताः सुतफल पितरो लभन्ते

हित्वा जरा समुपयान्ति हि दीप्यमानाः ।

तुल्य सुरैः समुपयान्ति पिमानयासम्

<sup>31.1.11</sup> आपर्तिभिश्च विपर्यैर्न बलाद् ध्रियन्ते ॥१०॥

<sup>58</sup> रामः—मैथिलि,

<sup>59</sup> आपृच्छ पुत्रकृतकान् हरिणान् द्रुमाश्च

विन्ध्य वन तत्र सतीर्णयिता लताश्च ।



40 story

वत्स्यामि त्रेषु हिमवद्विरिकाननेषु

दीप्तैरिवापधिवनैरुपरञ्जितेषु ॥११॥

60 सीता—श्रदार्यपुत्र आज्ञापयति । [अं अय्यउत्तो आशोदि ।]

61 रावणः—कौसल्यामातः, अलमतिमनोरथेन । न ते मानुषैः दृश्यन्ते ।

62 रामः—भगवन्, \*किं हिमवति प्रतिवसन्ति ?

63 रावणः—अथ किम् ।

64 रामः—तेन हि पश्यतु भवान् ।

65 सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।

66 [भिन्नो मद्राणवेगेन कौञ्चत्वं वा गमिष्यति ॥१२॥]

67 रावणः—(म्यगन्) अहो असह्यः मत्स्यस्यावलेपः ! ७/६

68 रामः—(दिशो निन्नेक) अथे, विद्युत्सम्पात इव दृश्यते !

69 रावणः—(प्रभागन्) कौमल्यामातः, इहस्वमेव भवन्तं पूजयति हिमवान् । एष काञ्चनपाश्वेः ।

70 [रामः—भगवतो वृद्धिरेषा] RC

71 सीता—दिष्ट्यार्यपुत्रो वर्धते । [दिष्टिआ अय्यउत्तो बहूड ।]

72 रामः—न न;

73 तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।

अर्हत्येष हि पूजायां लक्ष्मणं ब्रूहि मैथिलि ॥१३॥

74 सीता—आर्यपुत्र, ननु तीर्थयात्रान् उपैवर्तमाने कुलपति प्रत्युद्गच्छेति सन्दिष्टः सौमित्रिः ? [अय्यउत्त, ७ नित्यभचादो टनावत्तमां मृक्यवटि पच्चुग्गच्छेदिति सन्दिष्टो सौमिच्छी ?]

\* ननु ३ पूजा तन् मैथिलि

74 रामः—तेन हि अहमेव यास्यामि ।

75 सीता—आर्यपुत्र, अह कि करिष्यामि ?

[अध्यउत्त, अह कि करिस्स ?]

76 रामः—शुश्रूषयस्व भगवन्तम् ।

77 सीता—यदार्यपुत्र आज्ञापयति । [ज अन्यउत्तो आणवेदि ।]  
(निष्क्रान्तो राम)

78 रावणः—अये, अयमर्ध्यमादायोपसर्पति राघव । एष इदानीं  
पूजामनवेक्ष्य धावन्तं सृग दृष्ट्वा धनुरारोपयति राघव ।

79 अहो बलमहो वीर्यमहो सत्त्वमहो जवः !

ॐ राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥

80 एष सृग एकप्लुतातिक्रान्तशरविषयो वनगहन प्रविष्ट ।

81 सीता—(आत्मगतम्) आर्यपुत्रविरहिताया भय मेऽत्रोत्पद्यते ।

[अन्यउत्तविरहिताय भअ मे ए'य उपज्जइ ।]

82 रावणः—(आत्मगतम्)  
taken away

माययापहृते रामे सीतामेकां तपोवनात् ।

हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम् ॥१५॥

83 सीता—यावदुत्ज प्रनिशामि । [जाय उ'ज पवित्तामि ।]

(गन्तुमीहते)

84 रावणः—(स्वरूप गृहीतना) सीते, तिष्ठ तिष्ठ ।

85 सीता—(गभयम्)हम् ! क इदानीमयम् ? [ह का वाणि भअ ?]

86 रावणः—कि न जानीषे ?

87 युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिताः

दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।

दर्पाद् दुर्मतिमप्रमेयवलिनं रामं विलोम्य च्छलैः

स त्वां हर्तुमना विशालनयने प्राप्तोऽस्म्यहं रावणः ॥१६॥

४३ सीता—हं रावणो नाम ! [हं व्यावणो नाम !] (प्रतिष्ठते)

४४ रावणः—आः ! रावणस्य चक्षुर्विषयमागता क्व यास्यसि ?

४५ सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व । सौमित्रे, परित्रायस्व परित्रायस्व ! [अव्यउत्त, परित्राआहि, परित्राआहि । सोमित्री, परित्रा-आहि परित्राआहि !]

४६ रावणः—सीते, श्रूयतां मत्पराक्रमः ।

४७ भयः शक्रः कम्पितो वित्तनाथः

ऋष्टः सोमो मर्दितः सूर्यपुत्रः ।

धिग् भोः ! स्वर्गं भीतदेवैर्निधिष्टं

धन्या भूमिर्वर्तते यत्र सीता ॥१७॥

४८ सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व ! सौमित्रे, परित्रायस्व परित्रायस्व माम् ! [अव्यउत्त, परित्राआहि, परित्राआहि ! सोमित्री, परित्राआहि, परित्राआहि म !]

४९ रावणः—रामं वा शरणमुपेहि लक्ष्मणं वा

स्वर्गस्थं दशरथमेव वा नरेन्द्रम् ।

किं वा स्याद् कुपुरुपसीश्रितैर्वचोभिः

न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

५० सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व ! सौमित्रे, परित्रायस्व परित्रायस्व माम् ! [अव्यउत्त, परित्राआहि, परित्राआहि ! सोमित्री, परित्राआहि, परित्राआहि म !]

90 रावणः—विलपसि किमिदं विशालनेत्रे  
 विगणय मां च यथा तवार्थपुत्रम् ।  
 विपुलबलयुतो ममैव योद्धुं  
 तसुरगणोऽप्यसमर्थ एव रामः ॥१९॥

97 सीता—(सरोपम्) शतोऽसि ! [मत्तो हि !]

98 रावणः—हहह ! अहो पतिव्रतायास्तेजः !

’ योऽहमुत्पतितो वेगान्न दग्धः सूर्यरश्मिभिः ।

अस्याः परिमितैर्दग्धः शतोऽस्मीत्येभिरक्षरैः ॥२०॥

101 सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व !

[अथ उक्त, परित्ताभादि, परित्ताभादि !]

101 रावणः—(सीतां गृहीत्वा) भो भो जनस्थाननिवासिनस्तपस्विनः !

शृण्वन्तु शृण्वन्तु भवन्तः !

102 बलादेप दग्धग्रीवः सीतामादाय गच्छति ।

क्षत्रधर्मे यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥२१॥

103 सीता—आर्यपुत्र, परित्रायस्व, परित्रायस्व !

[अथ उक्त परित्ताभादि परित्ताभादि !]

104 रावणः—(परिक्राम्य विष्णवे) अये, स्वपक्षपक्षनोद्धोषभूमित-

वनाण्डश्चण्डचञ्चुरभिधावत्येव जटायु ! आ, तिष्ठेदानीम् !

105 मद्भ्रजाकृष्टनिस्त्रिंशकृत्तपक्षधतच्युतः ।

रुधिरैरार्द्रगात्रं त्वां नयामि यममादनम् ॥२२॥

(निन्दन्तौ)

इति पञ्चमोऽङ्कः

## ॥ अथ षष्ठोऽङ्कः ॥

(ततः प्रविशतो ब्रह्मतामसौ)

<sup>1</sup> उभौ—परित्रायतां परित्रायतां भवन्तः ।

<sup>2</sup> प्रथमः—इयं हि नीलोत्पलदामवर्चमा ८ ।

मृणालशुक्रोज्ज्वलदंष्ट्रहासिना ।

निशाचरेन्द्रेण निगार्धचारिणा

मृगीव सीता परिभूय नीयते ॥१॥

<sup>3</sup> द्वितीयः—एषा खलु तत्रभवती वैदेही—

‘विचेष्टमानेव भुजङ्गमाङ्गना

विधूयमानेव च पुष्पिता लता ।

प्रसह्य पापेन दशाननेन सा

तपोवनात् सिद्धिरिवापनीयते ॥२॥

<sup>4</sup> उभौ—परित्रायतां परित्रायतां भवन्तः ।

<sup>5</sup> प्रथमः—(जन्ममरलोक्ष्य) अये, वचनममकाल एव दशरथस्या-

नृप्यं कर्तुं मयि स्थिते क यास्यसीति रावणमाह्वयान्तरिक्षमुत्पन्नितो जटायुः !

<sup>7</sup> द्वितीयः—एष रोषाद्दुर्वृत्तनयनः प्रतिनिवृत्तो रावणः ।

<sup>8</sup> प्रथमः—एष रावणः ।

<sup>9</sup> द्वितीयः—एष जटायुः ।

<sup>10</sup> उभौ—हन्तैतदन्तरिक्षे प्रवृत्तं युद्धम् !

<sup>11</sup> प्रथमः—काश्यप, काश्यप, पश्य क्रव्यादीश्वरस्य सामर्थ्यम् ।

<sup>12</sup> पक्षाम्यां परिभूय वीर्यविषयं द्वन्द्वं प्रतिव्यूहते

तुण्डाम्यां मुनिघृष्टतीक्ष्णमचलः संवेष्टनं चेष्टते ।

तीक्ष्णैरायसरुण्टकैरिव नखैर्भीमान्तर बधसो  
वज्राग्रैरिव दार्यमाणविपमाच्छैलाच्छिला पाद्यते ॥३॥

१३ द्वितीयः—इन्न, सकुद्धेन राणेनाग्निना क्रव्यादीश्वर स  
दक्षिणासदेगे हत ।

१४ उभौ—इ धिक् ! पतितीञ्ज्रमगान् जटायु ।

१५ प्रथमः—भो रुष्टम् । एष म्वलु तत्र भवान् जटायु ।

१६ कृत्वा स्ववीर्यमदृशं परमं प्रयत्नं  
क्रीडामयूरमित्र शत्रुमचिन्तयित्वा ।  
दीप्तं निशाचरपतेरभूय तेनो  
नागेन्द्रभयनवृक्ष इमात्रमन्नः ॥४॥

१७ उभौ—स्वर्गो मम्यु ।

१८ प्रथमः—काश्यप, आगम्यताम् । इम वृत्तान्त तत्रभरते राघवाय  
निवेदयिष्याव ।

१९ द्वितीयः—यादम् । प्रथम कन्य । ( निःक्रान्तौ )

२ प्रिक्कम्भरः

२१ (तत्र प्रविशति काञ्चुकाय )

२२ काञ्चुकीयः—ए इह भो काश्यपनोगणद्वारमगम्य कुन्ते ।

२३ (प्रविश्य) प्रतिहारी—आर्य, अहं विज्या । किं कियताम् ?  
[अप्य, अह विज्या । किं कियताम् ? ]

२४ काञ्चुकीयः—विनये, निवेदनां निवेदना भरतकुमाराय—  
‘एष म्वलु भगवन्गणं नमस्याप्रमिन्न प्रतिनिवृत्तमत्रमगान ममन्व’ इति ।

२५ प्रतिहारी—आर्य, अपि कृतार्थस्नातमुमन्त्र आगत ?

[अप्य, अवि किदर्थो तादमुमन्तो आश्रया ? ]

२६ काञ्चुकीयः—भवति, न जाने ।

२७ हृदयस्थितशोकाग्निशोपिताननमागतम् ।

दृष्ट्वाकुलमासीन्मे सुमन्त्रमधुना मनः ॥५॥

२८ प्रतिहारी—आर्य, एतन् श्रुत्वा पर्याकुलमित्र मे हृदयम् ।

[अप्य, एदं सुनिष्ठ पर्याकुल मित्र मे हित्रम् । ]

२९ काञ्चुकीयः—भवति, किमिदानीं स्थिता ? शीघ्रं निवेद्यताम् ।

३० प्रतिहारी—आर्य, इयं निवेद्यामि । [अप्य, इयं निवेदेमि । ]

(निश्चान्ता)

३१ काञ्चुकीयः—(त्रिलोक्य) अये, अयमत्रभवान् भरतकुमार,

सुमन्त्रागमनजनितकुनूहलहृदयश्चीरवल्कलयमनश्चित्रजटापुञ्जपिञ्जरितोत्त-

माङ्ग इत एवाभिवर्तते । य एष.,

३२ प्रख्यातसद्गुणगणः प्रतिपक्षकालः

तिग्मांशुसंघतिलकस्त्रिदशेन्द्रकल्पः ।

आजावशादखिलभूपरिरक्षणस्यः

श्रीमानुदारकलभेभसमानयानः ॥६॥

३३ (तत प्रविशति भरत प्रविहारा च)

३४ भरतः—विजये, एतमुपगतस्तत्रभवान् सुमन्त्रः ?

३५ गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं

लब्धप्रमादज्ञपथे मयि सन्निवृत्ते ।

दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो

रामं प्रजान्मयनवृद्धिमनोमिरामम् ॥७॥

३६ काञ्चुकीयः—(उपगम्य) जयतु कुमार ।

३७ भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्त्र ।

३८ काञ्चुकीयः—असौ काञ्चननोरणद्वारे ।

३९ भरतः—तेन हि शीघ्रं प्रवेशयताम् ।

४० काञ्चुकीयः—यदाज्ञापयति कुमार ।

(निष्कान्त)

“ (ततः प्रविशति सुमन्त्र प्रतिहारी च)

४१ सुमन्त्रः—(सशोकम्) कष्टं भो, कष्टम् !

“ नरपतिनिधनं मयानुभूतं

नृपतिसुतव्यसनं मयैव दृष्टम् ।

श्रुत इह म च मयिलीप्रणाशो

गुण इव बहूपराद्धमायुषा मे ॥८॥

४२ प्रतिहारी—‘ननमनुदि य) एत्वेन्वार्य । एष भर्ता । उपमर्त्तु आर्य । [एतु एतु भया एसा भडा । उपमर्त्तु भया ।]

४३ सुमन्त्रः—(उपगम्य) जयतु कुमार ।

४४ भरतः—नात, अपि दृष्टम्यया लोकानिहृतमिमृशेह । अपि दृष्ट द्वि गभूतनमन्त्रीचारिवत् । अपि दृष्ट त्वया तिसारणावहितरावासं सौभाग्यम् ।

‘ (सु म्य मयि तनि ५)

४५ प्रतिहारी—भर्तृणां च गन्धार्यं पृच्छति ।

[मदिगारणा गु भये पु १ ।]

४६ सुमन्त्रः—भयति, किं मात् ।

४७ भरतः—(संगम्य) अतिशयं मत्वायाम । मन्त्रादङ्घ्र दृश्य । (२६) १) अपि गर्गो प्रतिनेष्टनप्रभवान् ।



65 भरतः—कथं हृतेति ? (मोहमुपगत)

66 सुमन्त्रः—समाश्वसिहि, समाश्वसिहि ।

67 भरतः—(पुनः समाश्वस्य) भो कष्टम् ।

68 पित्रा च बान्धवजनेन च विप्रयुक्तो  
दुःखं महत् समनुभूय वनप्रदेशे ।

भार्यावियोगमुपलभ्य पुनर्ममार्यो

जीमूतचन्द्र इव खे प्रभया वियुक्तः ॥१२॥

69 भो किमिदानीं करिष्ये ? भवतु दृष्टम् । अनुगच्छतु मा तात ।

70 सुमन्त्रः—यदाशापयति कुमार । (उभौ परिक्रामत)

71 सुमन्त्रः—कुमार, न खलु न खलु गन्तव्यम् । देवीनां  
चतुश्शालमिदम् ।

72 भरतः—अत्रैव मे कार्यम् । भो । क इह प्रतिहारे ?

73 (प्रविश्य) प्रतिहारी—जयतु भर्तृदारक ! विजया खल्वहम् ।  
[जेदु भाट्टदारओ ! विजया खु अह ! ]

74 भरतः—विजये, समागमनं निवेदयान्भवस्यै ।

75 प्रतिहारी—रुतमस्यै भट्टिन्यै निवेदयामि ?  
[कदमाए भट्टिणीए निवेदेमि ? ]

76 भरतः—या मा राजानमिच्छति ।

77 प्रतिहारी—(आत्मगतम्) ह, किं नु खलु भवेत् ? (प्रकाशम्)  
भर्त, तथा । [ह, किं नु खलु भव ? भट्टा, तह ! ] (निष्क्रान्ता)

8 (ततः प्रतिशति कैकेयी प्रतिहारी च)

79 कैकेयी—विजये, मा प्रेक्षितुं भरत आगत ?  
[विजये, म पेनिल्लट्टु भरत आगत ? ]

<sup>८०</sup> प्रतिहारी—भट्टिनि, तथा । भर्तृदारकस्य रामस्य सकाशात्  
जातमुमन्त्र आगतः । तेन सह भर्तृदारको भरतो भट्टिनीं प्रेक्षितुमिच्छति  
केल । [भट्टिणि, तह । भट्टिदारअस्म रामस्म सआसादो तादमुमन्तो आअदो ।  
तेग सह भट्टिदारओ भरदो भट्टिणि पेक्खिण्णुं डच्छदि किल ! ]

<sup>८१</sup> कैकेयी—(स्वगतम्) केन खलुद्वातेन मामुपालप्स्यते भरतः ?  
[केग खु उग्गादेण मं उवाळ्ळिम्मिम्मदि भरदो ? ]

<sup>८२</sup> प्रतिहारी—भट्टिनि, किं प्रविशतु भर्तृदारकः ?  
[भट्टिणि, कि पविसदु भट्टिदारओ ? ]

<sup>८३</sup> कैकेयी—गच्छ, प्रवेशयैनम् । [गच्छ. पवेसेहि णं । ]

<sup>८४</sup> प्रतिहारी—भट्टिनि, तथा । (परिकम्पोपखल) जयतु भर्तृदारकः!  
प्रविशतु किल । [भट्टिणि, तह । (परिकम्पोपखल्य) जेटु भट्टिदारओ ।  
पविसदु किल । ]

<sup>८५</sup> भरतः—विजये, किं निवेदितम् ?

<sup>८६</sup> प्रतिहारी—आम् । [आम । ]

<sup>८७</sup> भरतः—तेन हि प्रविशावः । (प्रविशतः)

<sup>८८</sup> कैकेयी—जात, विजया मन्त्रयते—‘रामस्य सकाशात् मुमन्त्र  
आगत’ इति । [जाद, विअआ मन्तेदि—‘रामस्स सआसादो मुमन्तो आअदो’त्ति

<sup>८९</sup> भरतः—अतः परं प्रियं निवेदयाम्यत्रभवत्यै ।

<sup>९०</sup> कैकेयी—जात, अपि कौसल्या सुमित्रा च शब्दापयितत्र्ये ?  
[जाद, अवि कौसळ्ळा सुमिक्का अ मदारइदन्वा ? ]

<sup>९१</sup> भरतः—न खलु ताभ्यां श्रोतव्यम् ।

<sup>९२</sup> कैकेयी—(आत्मगतम्) हम् ! किं नु खलु भवेत् ! (प्रकाशम्)  
भण, जात । [हं ! किं णुहु भवे ? (प्रकाशम्) भणादि, जाद । ]

93 भरतः—श्रूयताम्—

94 यः स्वराज्यं परित्यज्य त्वन्नियोगाद्गनं गतः ।

तस्य भार्या हता सीता पर्याप्तस्ते मनोरथः ॥१३॥

95 कैकेयी—हम् ।

96 भरतः—हन्त भोः ! सत्वयुक्तानामिक्ष्वाकूणां मनस्विनाम् ।

वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम् ॥१४॥

97 कैकेयी—(आत्मगतम् ) भवतु; इदानीं काल कथयितुम् ।

(प्रकाशम्) जात, त्वं न जानासि महाराजस्य शापम् । [भवद्, दार्णि  
कालो कहेड । ( प्रकाशम् ) जाद, तुव ण आणासि महाराजस्त सान । ]

98 भरतः—किं शप्तो महाराज ?

99 कैकेयी—सुमन्त्र, आचक्ष्व विस्तरेण । [सुमन्त्र, आचक्ष्व विस्तरेण]

100 सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम् । पुरा

मृगया गतेन महाराजेन कस्मिंश्चित् सरसि कलशं पूर्यमाणो वनगज-  
वृहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेधिना शरेण विपन्न-  
चक्षुषो महर्षेश्चक्षुर्भूतो मुनितनयो हिंसित ।

101 भरतः—हिंसित इति ? शान्तं पापं, शान्त पापम् ! ततस्तत !

102 सुमन्त्रः—ततस्तमेवं गतं दृष्ट्वा—

103 तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।

'यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे' ॥१५॥ इति ।

104 भरतः—नन्विदं कष्टं नाम !

१८-१०५ कैकेयी— [जात, एतन्निमित्तमपगधे मा निक्षिप्य पुत्रको रामो  
वनं प्रेषित ; न खलु राज्यलोभेन ] अपरिहरणीयो महर्षिज्ञाप पुत्र-

विप्रवासं विना न भवति । [जाद, एदण्णिमिच्चं अवरारहे मं णिम्पवविअ पुत्तओ  
रामो वणं पेसिदो; णहु रज्जोहेण । अपरिहरणीओ महरिठिमानो पुत्तविप्पवासं  
विणा ण होइ । ]

<sup>106</sup> भरतः—अथ तुल्ये पुत्रविप्रवासे कथमहमरण्यं न प्रेषितः ?

<sup>107</sup> कैकेयी—जात, मातुलकुले वर्तमानस्य प्रकृतीभूतस्ते विप्रवासः ।  
[जाद, मादुळकुले वत्तमागस्म पड्डीहूदो दे विप्पवासो । ]

<sup>108</sup> भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ?

<sup>109</sup> कैकेयी—जात, चतुर्दशदिवसा इति वक्तुकामया पर्याकुल-  
हृदयया चतुर्दश वर्षाणीत्युक्तम् । [जाद, चउदस दिवस ति वत्तुकामाण  
र्याउळहिअआण चउदम वरिसाणि ति उत्तं । ]

<sup>110</sup> भरतः—अस्ति पाण्डित्यं सम्यग् विचारयितुम् । अथ  
वेदितमेतद् गुरुजनस्य ?

<sup>111</sup> सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च

<sup>112</sup> भरतः—हन्त, त्रैलोक्यसाक्षिणः खल्वेते । द्विष्ट्याऽनपराद्धा  
भवती । अम्भ, यद्भातृस्नेहात् समुत्पन्नमन्युना मया दूषितात्रभवती  
त् सर्वं मर्षयितव्यम् । अम्भ, अमिवादये ।

<sup>113</sup> कैकेयी—जात, का नाम माता पुत्रकस्यापराधं न मर्षयति ।  
उत्तिष्ठोत्तिष्ठ । कोऽत्र दोषः । [जाद, का णाम माता पुत्तअस्स अवरारहं ण  
परिसेदि ? उट्टेहि, उट्टेहि । को एत्थ दोसो ! ]

<sup>114</sup> भरतः—अनुगृहीतोऽसि । आपृच्छाम्यत्रभवतीम् । अथैवाह-  
मार्यस्य साहाय्यार्थं कृत्स्नं राजमण्डलमुद्योजयामि । अयंमिदानीं,

<sup>115</sup> वेलामिमां मत्तगजान्घकारां

करोमि सैन्यौघनिवेशनद्वाम् ।

बलैस्तरङ्गिश्च नयामि तुल्यं

ग्लानिं समुद्रं सह रावणेन ॥१६॥

<sup>116</sup> अये, शब्द इव ! तूर्णं ज्ञायतां शब्दः !

<sup>117</sup> (प्रविश्य) प्रतिहारी—जयतु कुमारः ! इमं वृत्तान्तं श्रुत्वा ज्येष्ठभट्टिनी मोहं गता ! [जेदु कुमारो ! इमं वृत्तन्तं मुनिश्च जेष्ठभट्टिणी मोहं गता ! ]

<sup>118</sup> कैकेयी—हम् !

<sup>119</sup> भरतः—कथं मोहमुपाताम्बा !

<sup>120</sup> कैकेयी—एहि जात, आर्यामाश्वासयिष्यावः ।

[एहि जाद, अय्यं अस्सासदस्सामो । ]

<sup>121</sup> भरतः—यदाजापयत्यम्बा ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

॥ अथ सप्तमोऽङ्कः ॥

(ततः प्रविशति तापसः)

<sup>1</sup> तापसः—नन्दिलक, नन्दिलक !

<sup>2</sup> (प्रविश्य) नन्दिलकः—आर्य, अद्यमस्मि । [अय्य, अभ हि । ]

<sup>3</sup> तापसः— नन्दिलक, कुलपतिर्विज्ञापयति — “एष खलु स्वद्वारापहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगणविरुद्धवृत्तं गुणगणविभूषण विभीषणमभिषिच्य देवदेवर्विसिद्धविमलचारित्रां तत्र-भक्ती सीतामादाय ऋक्षराक्षसवानरमुख्यैः परिवृतः सम्प्रासस्तत्रभवान्

शरद्विमलगगनचन्द्राभिरामो राम । तदद्यामिन्नाश्रमपदेऽस्मद्विभवेन यत्  
सङ्कल्पयितव्यं तत् सर्वं सञ्जीक्रियताम्” इति ।

‘ नन्दिलकः—आर्य, सर्वं सञ्जीकृतम् । किन्तु....

[अय्य, अय्यं सञ्जीकिदं । किन्तु ]

‘ तापसः—निमेतत् ?

‘ नन्दिलकः—अत्र विभीषणसम्बन्धिनो राक्षसाः । तेषां भक्षण-  
निमित्तं कुलपतिः प्रमाणम् । [एत्थ विभीषणकेरआ रक्खसा । तेषं  
मक्खवणणिमित्तं कुळपदी पमाणं । ]

‘ तापसः—किमर्थम् ?

‘ नन्दिलकः—ते खलु म्वादन्ति ! [तिं खु म्जन्ति ! ]

‘ तापसः—अलमलं सभ्रमेण । विभीषणविधेयाः खलु राक्षसाः ।

‘ नन्दिलकः—तमो राक्षससज्जनाय ।

[णमो रक्खससज्जणाअ । ]

(निष्क्रान्तः)

‘ तापसः—(मिलोक्य) अये, अयमत्तभवान् राघवः । य एषः,

‘ जय नरवर ! जेयः स्याद् द्वितीयस्तवारि-

स्तव भवतु विधेया भूमिरेकातपत्रा ।

इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः,

क्षितितलमवतीर्णो मानवेन्द्रो विमानात् ॥ १ ॥

‘ जयतु । भवान् जयतु !

(निष्क्रान्तः)

‘ मिश्रविष्कम्भकः

<sup>15</sup> (ततः प्रविशति रामः)

<sup>16</sup> रामः—भो !

<sup>17</sup> समुदितबलवीर्यं रावणं नाशयित्वा  
जगति गुणसमग्रां प्राप्य सीतां विशुद्धाम् ।  
वचनमपि गुरुणामन्तशः पूरयित्वा  
मुनिजनवनवासं प्राप्तवानसि भूयः ॥२॥

<sup>18</sup> तापसीनामभिवन्दनार्थमभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली ।  
(विलोक्य) अये, इयं वैदेही !

<sup>19</sup> सखीति सीतेति च जानकीति  
यथावयः स्निग्धतरं स्तुपेति  
तपस्विदारैर्जनकेन्द्रपुत्री

१) सम्भाष्यमाणा समुपैति मन्दम् ॥३॥

<sup>20</sup> (ततः प्रविशति सीता तापसी च)

<sup>21</sup> तापसी—हला, एष ते कुटुम्बिक । उपसर्पेणम् । न शक्यं  
त्वामेकाकिनीं प्रेक्षितुम् । [हला, एसो दे कुटुम्बिको । उवसप्प ण । ण सक्क  
हुम एआइणि पेक्खिदु । ]

<sup>22</sup> सीता—हम्! अद्याप्यविश्वसनीयमिव मे प्रतिभाति । (उपसृत्य)  
जयत्वार्यपुत्रः । [ह ! अज्ज वि अविस्ससणीअ विअ मे पडिमावि । (उपसृत्य)  
जेदु अप्यउत्तो । ]

<sup>23</sup> रामः—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थान-  
मासीत् ? अप्यत्र ज्ञायन्ते पुलकृतका वृक्षाः ?

<sup>24</sup> सीता—[जानामि जानामि, अवलोकितपत्रका उल्लोकयितव्या

इदानीं संवृत्ताः । ] [जागामि जागामि, आलोइअपत्तआ उळ्ळोअइदग्वा  
दाणिं संवृत्ता । ]

<sup>25</sup> रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि,  
अप्युपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परित्रस्तं  
मृगयूथमासीत् ?

<sup>26</sup> सीता—आर्यपुत्र, दृढं खलु सरामि । [अप्युत्त, दिढं खु सुमरामि]

<sup>27</sup> रामः—अयं तु नस्तपसः साक्षीभूतो महाकच्छः । अत्रास्मा-  
मिरासीनैस्तातस्य निवपनक्रियां चिन्तयद्भिः काञ्चनपाद्वी नाम मृगो दृष्टः ।

<sup>28</sup> सीता—हम् । आर्यपुत्र, मा खलु मा खल्वेवं मणितुम् ।  
[दं, अप्युत्त, मा खु मा खु एवं मणिदुं । ] (सीता वेपते)

<sup>29</sup> रामः—अलमलं सम्भ्रमेण । अतिक्रान्तः खल्वेप कालः ।  
(दिशो अबलोक्य) अये कुतो नु

<sup>30</sup> रेणुः समुत्पतति लोध्रसमानगौरः ।

७५०२ सम्प्रावृणोति च दिशः पवनावधूतः ।

शङ्खध्वनिश्च पटहस्वनधीरनादैः

१) सम्मूर्छितो घनमिदं नगरीकरोति ॥४॥

<sup>31</sup> (प्रविश्य) लक्ष्मणः—जयत्वार्यः ! आर्य,

<sup>32</sup> अयं सैन्येन महता त्वद्दर्शनसमुत्सुकः ।

मातृभिः सह सम्प्राप्तो भरतो भ्रातृवत्सलः ॥५॥

<sup>33</sup> रामः—वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ?

<sup>34</sup> लक्ष्मणः—आर्य, अथ किम् ?

<sup>35</sup> रामः—मैथिलि, श्वश्रूजनपुरोगं भरतमवलोकयितुं विशाली-  
क्रियतां ते चक्षुः ।



<sup>35</sup> सीता—आर्यपुत्र, एष्टन्त्रे काले भरत आगतः ।  
[अप्यउत्त, इच्छिउदन्त्रे काले भरदो आअदो ।]

<sup>37</sup> (तत प्रविशति भरतः समावृकः)

<sup>33</sup> भरतः—तैस्तैः प्रवृद्धविषयैर्विपमैर्विमुक्तं  
मेधैर्विमुक्तममलं शरदीव सोमम् ।  
आर्यासहायमहमद्य गुरुं दिदक्षुः  
प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुबद्धः ॥६॥

<sup>39</sup> रामः—अम्बा , अभिवादये ।

<sup>40</sup> सर्वाः—जात, चिरं जीव ! दिष्ट्या वर्धामहे अवसितप्रतिज्ञ  
त्वा कुशलिनें सह वध्वा प्रेक्ष्य । [जाद, चिर जीव । दिष्टिआ वद्धामो  
अवसिदपडिण्ण तुम कुसलिण सह बहूप पेक्खिअ ।]

<sup>41</sup> रामः—अनुगृहीतोऽस्मि ।

<sup>42</sup> लक्ष्मणः—अम्बा , अभिवादये ।

<sup>43</sup> सर्वाः—जात, चिरं जीव । [जाद, चिर जीव ।]

<sup>44</sup> लक्ष्मणः—अनुगृहीतोऽस्मि ।

<sup>45</sup> सीता—आर्या , वन्दे । [अप्या, वन्दामि ।]

<sup>46</sup> सर्वाः—वत्से, चिरमङ्गला भव । [वच्छे, चिरमङ्गला होहि ।]

<sup>47</sup> सीता—अनुगृहीताऽस्मि । [अगुगाहिदक्षि ।]

<sup>48</sup> भरतः—आर्य, अभिवादये भरतोऽहमस्मि ।

<sup>49</sup> रामः—एक्षेहि वत्स, इक्ष्वाकुकुमार, स्वस्ति, आयुष्मान् भव !

<sup>51</sup> वक्षः प्रसारय क्वाटपुटप्रमाण-

मालिङ्ग मां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥७॥

<sup>51</sup> भरतः—अनुगृहीतोऽस्मि । आर्ये, अभिवादये भरतोऽहमस्मि ।

<sup>52</sup> सीता—आर्यपुत्रेण चिरमञ्चारी भव ।

[अर्यउत्तेग चिरमञ्चारी होहि ।]

<sup>53</sup> भरतः—अनुगृहीतोऽस्मि । आर्य, अभिवादये ।

<sup>54</sup> लक्ष्मणः—एहोहि वत्स, दीर्घायुर्भव । परिष्वजस्व गाढम् ।

(आलिङ्गति)

<sup>55</sup> भरतः—अनुगृहीतोऽस्मि । आर्य, प्रतिगृह्यतां राज्यभारः ।

<sup>56</sup> रामः—वत्स, कथमिव ?

<sup>57</sup> कैकेयी—जात, चिरामिलपितः स्वल्पे मनोरथः ।

[जाद, चिरादिलसिदो खु एसो मणोरथो ।]

<sup>58</sup> (ततः प्रतिशान्ति शत्रुघ्नः)

<sup>59</sup> शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।

द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥८॥

<sup>60</sup> (उपगम्य) आर्य, शत्रुघ्नोऽहमभिवादये ।

<sup>61</sup> रामः—एहोहि वत्स, स्वस्ति ! आयुष्मान् भव !

<sup>62</sup> शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्ये, अभिवादये ।

<sup>63</sup> सीता—वत्स, चिरं जीव । [वच्छ, जिर जीव ।]

<sup>64</sup> शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य, अभिवादये ।

<sup>65</sup> लक्ष्मणः—स्वस्ति; आयुष्मान् भव !

<sup>66</sup> शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य, एतौ वसिष्ठवामदेवौ सह

प्रकृतिभिरभिषेकं पुरस्कृत्य तद्दर्शनमभिलषतः ।

67 तीर्थोदकेन मुनिभिः स्वयमाहूतेन

नानानदीनदगतेन तव प्रसादात् ।

इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं

द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥९॥

68 कैकेयी—गच्छ, जात । अभिलषामिषेकम् ।

[गच्छ, जाद । अभिलसेहि अभिसेअ ।]

69 रामः—यदाज्ञापयत्यम्बा ।

(निष्कान्तः)

70 (नेपथ्ये) जयतु भवान् ! जयतु स्वामी ! जयतु महाराज !

जयतु देव ! जयतु भद्रमुख ! जयत्वार्थ ! जयतु रावणान्तक !

71 कैकेयी—एते पुरोहिताः, कञ्चुकिनः पुत्रकस्य मे विजयघोषं वर्धयन्त आशीर्भिः पूजयन्ति । [एते पुरोहिताः, कञ्चुङ्गो पुत्रकस्य मे विजयघोषं वर्धयन्तो आशीर्हि पूजयन्ति ।]

72 सुमित्रा—प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वर्धयन्ति । [पइदीओ परिचारआ सज्जणा अ पुत्रकस्य मे विजयं वर्धयन्ति]

73 (नेपथ्ये) भो भो जनस्थानवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः !

74 हत्वा रिपुप्रभवमप्रतिमं तमौघं

सूर्योऽन्धकारमिव शौर्यमयैर्मयूखैः ।

सीतामवाप्य सकलाशुभवर्जनीयां

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75 कैकेयी—अम्महे, पुत्रस्य मे विजयघोषणां वर्धते ।

[अम्महे, पुत्रस्य मे विजयघोषणा वर्धते !]

<sup>16</sup> (ततः प्रविशति कृतामिपेको रामः सपरिवारः)

<sup>17</sup> रामः—(विलोक्याकाशे) मोक्षात् !

<sup>18</sup> स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं  
कर्म त्वयाभिलषितं मयि यत् तदेतत् ।  
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धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥११॥

<sup>19</sup> भरतः—अधिगतनृपशब्दं धार्यमाणातपत्रं  
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<sup>20</sup> शत्रुघ्नः—एतद्वार्यामिपेकेण कुलं मे नष्टकल्मषम् ।  
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<sup>21</sup> रामः—वन्म लक्ष्मण, अधिगतराज्योऽहमस्मि ।

<sup>22</sup> लक्ष्मणः—दिष्ट्या भवान् वर्धते !

<sup>23</sup> (परिवर्य) काञ्चुकीयः—जयतु महाराजः ! एष खलु तत्र-  
भवान् विभीषणो विज्ञापयति—“सुग्रीवनीलमैन्द्रजाम्बवद्धनूमन्प्रमुखा-  
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<sup>24</sup> गमः—सहायाना प्रसादाद्धेत इति कथ्यताम् ।

<sup>25</sup> काञ्चुकीयः—यद्राजापयति महागजः ।

<sup>26</sup> कैकेयी—वन्या ग्वन्वस्मि । इममभ्युदयमयोऽयाया प्रेक्षितुम्  
इच्छामि । [गणा खु क्षि । इदं वन्मुअअ अओन्साअ पेक्विन्दुं इच्छामि । ]

<sup>87</sup> रामः—द्रक्ष्यति भवती । (विलोक्य) अये, प्रभाभिर्वनमिद-  
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तत् सर्वैरास्त्वताम् । (सर्वे आरोहन्ति)

<sup>88</sup> रामः—

अद्यैव यास्यामि पुरीमयोध्यां  
सम्बन्धिमित्रैरनुगम्यमानः ।

<sup>89</sup> लक्ष्मणः—

अद्यैव पश्यन्तु च नागरास्त्वां  
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<sup>90</sup> ( भरतवाक्यम् )

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b) उपेन्द्रवज्रा अतजास्ततो गौ ॥

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## Stanzas attributed to Bhasa in the Anthologies

### 1 शार्ङ्गधरपद्धतौ—

- १ अस्मा ललाटे रचिता सखीभिर्निभाव्यते चन्दनपत्रलेखा ।  
 आपाङ्गुरक्षामकपो गभिसावनङ्गचाणत्रणपट्टिकेव ॥
- २ कपोले मार्जारः पय इति करौल्लेडि शशिन-  
 स्तदृच्छिद्रप्रोतान्विसमिति करा सकलयति ।  
 रतान्ते नल्पस्यान् हरति वनिताप्यशुकमिति  
 प्रभामत्तश्चन्द्रो जगदिटमहो विप्रवयति ॥
- ३ तीक्ष्ण रविस्तपति नीच इवाचिराढ्य , शृङ्ग रुद्रस्त्यजति मित्रमिवाकृतश  
 तोय प्रसीदति मुनेरिव चित्तमन्तः, कामी दरिद्र इव शोषमुपैति पङ्कः ॥
- ४ दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।  
 जीवयन्परित कण्ठे मारयत्यपवर्जित ॥
- ५ पेया सुरा प्रियतमामुखमीक्षणोय, प्राह्यः स्वभावललितो विक्रष्टश्च वेपः ।  
 येनेदमीदृशमदृश्यत मोक्षनर्त्म, दीर्घायुरस्तु भगवान् स पिनाकपाणि ॥

### 2 सदुक्ति-रर्णांमृते—

- १ दग्धे मनोभवतरौ बालाङ्गुचद्रुम्भसभृतैरमृतै ।  
 त्रिवलीकृतालवाला जाता रोमावली बही ॥
- २ प्रत्यासन्नवि ग्राहमङ्गलविधौ देवान् नव्यग्रया  
 दृष्ट्वाप्रे परिणेतुरेव लिखिता गङ्गाधरस्याकृतिम् ।  
 उन्मादस्मितरोमलङ्घितरसैर्गौर्या कथञ्चिच्चिराद्  
 चद्र. स्त्रीरचनात्प्रिये पिनिहितः पुष्पाञ्जलि. पातु च ॥
- ३ त्रिरहिवनितावकप्रौपम्य विभर्ति निशापति  
 गलितविभवस्याशैवाद्य द्युतिर्मच्छणा रवे. ।  
 अभिनववधूरोपस्वादु करीपतनूनपा-  
 दसरलजनादलेपः रस्तुपारसमीरण. ॥

### 3 सुभाषितावल्याम्—

- १ कठिणहृदये मुञ्च क्रोधं सुखप्रतिधातकं  
ल्लित्वति दिवसं यातं यातं यम किल भानिनि ।  
वयसि तरुणे नैतच्छक्तं चले च समागमे  
भवात् कलहो यावत्तावद्दर सुभगे रतम् ॥
- २ कृतककृतकैर्मायासख्यैस्त्वयास्म्यतिवञ्चिता  
निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।  
भषतु विदितं नेष्टाहं ते वया किमु खिन्ने  
ह्यहमसहना त्वं निःस्नेहः समेन सम गतम् ॥
- ३ दुःस्मार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा  
दीने दैन्यमुपैति रोषपरुषे पथ्य वचो भाषते ।  
काल वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति  
मांषी मीनचरः सखा परिजनः सैका बहुत्ये गता ॥

४ बाला च सा विदितपञ्चशरप्रपञ्चा, तन्वी च सा स्तनभरोपचिताङ्गवष्टि ।  
लज्जा समुद्रहति सा सुरतावसाने, हा कापि सा किमिव किं कथयामि तस्याः

### 4 सूक्तिमुक्तावल्याम्—

- १ वदपि विबुधैः सिन्धोरन्तः कथञ्चिद्दुपार्जितं  
तदपि सकल चारुस्त्रीणा मुखेषु विलोक्यते ।  
सुरसुमनसः श्वासामोदे शशी च कपोलयो-  
रमृतमधरे तिर्यग्भूते विषं च मिलेचने ॥

### 5 अभिनवभारत्याम् ( अभिनवगुणविरचितायाम् )

- १ त्रेतायुगं तद्धि, न मैथिली सा, रामस्य रागपटवी मृदु चस्थि चेतः ।  
लब्धा जनस्तु यदि रावणमस्य काय प्रोक्तव्य तन्न तिलशो न वितृप्तिगामी ॥

### 6 नाट्यदर्पणे ( रामचन्द्रगुणचन्द्रविरचिते )

- १ पादाक्रान्तानि पुष्पाणि सोष्म चेदं त्रिलालम् ।  
रूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

॥ श्रीः ॥

## PRATIMĀ-NĀṬAKA

(THE STATUES)

<sup>1</sup> (At the end of the *Nāṇḍī*, then enters the Stage-Manager)<sup>2</sup> STAGE-MANAGER — May the protector (of the world), Rāma, charming with a beautiful neck, protect us in every (successive) life;—Rāma, who was Sitā's husband, who was pleased with *Sumantra* (1. good counsel; 2. SUMANTRA, the charioteer and minister of his father), who had Lakṣmaṇa as his companion, who on account of his queen was matchless among the foes of Rāvaṇa, and to whom Vibhīṣaṇa was like his own self. [1]<sup>3</sup> (Looking towards the curtain)

Lady, please come here

<sup>4</sup> (Entering) ACTRESS—Here I am, sir.<sup>5</sup> STAGE-MANAGER — Lady, just sing us a song now about this very autumnal season.<sup>6</sup> ACTRESS—Well, sir. (Sings)<sup>7</sup> STAGE-MANAGER — In this season, indeed,<sup>8</sup> There moves about on sandy beds the female swan with very great joy, wearing as it were a silk garment as white as *Kāśā* flowers, (or living on the *Kāśā*-covered bank [of a river]),....<sup>9</sup> (Behind the curtain) Sir, sir!<sup>10</sup> (Listening) STAGE-MANAGER—Well, it is known.<sup>11</sup> Like the jovial portress, bustling in the king's palace [2]

(Exeunt ambo)

<sup>12</sup> PROLOGUE

<sup>13</sup> (*Entering*) PORTRESS—Sir, which of the Chamberlains is nearby?

<sup>14</sup> (*Entering*) CHAMBERLAIN—Lady, here I am, what shall I do?

<sup>15</sup> PORTRESS—Sir, the great king Das aratha, whose great chariot is (or who is a *Mahāratha*) never repulsed in the wars between the gods and demons, orders—"Let the materials (required) for the consecration of prince Rama that would invest him with regal powers be gathered soon."

<sup>16</sup> CHAMBERLAIN—Lady, every thing that was ordered by the great king, has been kept ready. Look—

<sup>17</sup> The (royal) umbrella together with the (*cāmara*) fans, as also the auspicious seat (throne) have been kept ready, with the drums announcing the occasion. Gold pots filled with sacred water and containing *darbha* and flowers are placed. The chariot of success has also been yoked. The citizens together with the ministers have arrived. And that Revered Vasiṣṭha, the auspicious cause of all these, is on the dais. [3]

<sup>18</sup> PORTRESS—If so, well done.

<sup>19</sup> CHAMBERLAIN—Ah, joy! O lady!

<sup>20</sup> Now the subjects are made fortunate by the king who is (going to) consecrate on the earth the moon called Rama. [4]

<sup>21</sup> PORTRESS—Please hasten, noble sir, hasten.

<sup>22</sup> CHAMBERLAIN—Lady, here I hurry up. (*Exit*)

<sup>23</sup> PORTRESS—(*Moving round and beholding*) Sambhavaka! O noble Sambhavaka please go, you too hasten with the formalities of courtesy the Revered Priest on the words of the king. (*Going else where*) Sarasikā, O Sarasikā! having gone into the concert hall inform the actors to be ready with a play that would suit the occasion. In the meanwhile, I will report to the great king that every thing has been done. (*Exit*)

<sup>24</sup> (Then enter Avadātikā holding a birch garment)

<sup>25</sup> AVADĀTIKĀ—Ah! What a great misfortune! There was so much fear in me while bringing away this birch dress just for fun; how much more would it be in one who steals another's wealth greedily. I wish to laugh, as it were. But, indeed, one should not laugh in solitude.

<sup>26</sup> (Then enter Sītā with retinue)

<sup>27</sup> SĪTĀ—Maid, Avadātika looks like one with an expression of fear. What could this mean?

<sup>28</sup> MAID—Princess, a servant is indeed easily liable to commit mistakes. She must be guilty (of some thing).

<sup>29</sup> SĪTĀ—No, no, she wishes to smile as it were.

<sup>30</sup> AVADĀTIKĀ—(Going near) Hail Princess! Princess, I am not at all guilty.

<sup>31</sup> SĪTĀ—Who asks you that? Avadātika, what is this held in your left hand?

<sup>32</sup> AVADĀTIKĀ—Princess, this is a birch-garment.

<sup>33</sup> SĪTĀ—From whom was the birch garment brought?

<sup>34</sup> AVADĀTIKĀ—Please listen, princess. The Reverend Reva, guarding the green-room, was requested by us for a sprout of the Aśoka tree whose stage purpose was over. But it was not given by her. Hence, thinking that her fault deserved (such re action), this garment was brought away.

<sup>35</sup> SĪTĀ—A sin has been committed. Go; return it.

<sup>36</sup> AVADĀTIKĀ—Princess, this was indeed brought by me for fun.

<sup>37</sup> SĪTĀ—Mad girl! thus the fault grows. Go, return it; give it back.

<sup>38</sup> AVADĀTIKĀ—As the princess commands. (Desires to depart)

<sup>39</sup> SĪTĀ—Friend, just come here.

<sup>40</sup> AVADĀTIKĀ—Princess, here I am.

<sup>41</sup> SĪTĀ—Friend, does it appear well on me too?

<sup>42</sup> AVADĀTIKĀ—Princess, a lovely figure indeed looks quite graceful with anything on. Please wear it, princess.

43 SITA—Just bring it here (*Receiving and wearing*) Friend see, does it suit me now?

44 AVADĀTIKĀ — 'Suit you?' The bark garment has become golden, as it were!

45 SITA—Maid, (how is it) you do not say anything?

46 MAID—No use of words These thrilled hairs, speak for themselves (*Shows the horripilation*)

47 SITĀ—Maid, just bring a mirror.

48 MAID—As the princess bids (*Exit and re enter*) Princess, here is the mirror

49 SITA—(*Looking at the maid's face*) Let aside the mirror You seem to be desirous of saying something

50 MAID—Princess, thus I heard The Reverend Chamberlain Bālakī says—'Consecration, consecration'.

51 SITA—Some one will be (enthroned) king in his realm

52 (*Enter another maid*)

53 MAID—Princess, good news, good news

54 SITĀ—With what thing in your mind, do you speak?

55 MAID—They say that the prince (Rāma) is going to be consecrated (as king)

56 SITĀ—Is father (in law) well?

57 MAID—By the great king himself, (the prince) is going to be consecrated

58 SITĀ—If so, a second pleasant (news) has been heard Widen your lap well

59 MAID—Yes, princess (*Does so Sita having removed her ornaments, presents them to her*)

60 MAID—Princess, the drum sound, as it were!

61 SITĀ—The very same!

62 MAID—The drum sound, after being produced (*It struck*), has ceased all at once!

63 SITĀ—What possibly could be the obstacle in the way of the installation? Or, royal houses are generally full of various events

64 MAID Princess, thus I heard 'The great king, having installed the prince (on the throne), will go to the forest'

65 SITĀ—If so, it is not consecration water, but is indeed the water to wash the face

66 (*Then enter Rāma*)

67 RĀMA—Alas! oh!

68 When the drum had begun (to sound), elders had stood around, the auspicious seat (throne) was ascended (by me), and the pot was with water about to pour out as its mouth was being bent after it was raised up to the shoulder, then, as I was called out and dismissed by the king, people were astonished at my steadiness. But, oh! what astonishment is there if a son carries out the words of his own father? [5]

69 As I was dismissed by the king himself who said—'Now my son you may take rest', my mind breathed out as it were, a sigh of relief, the burden (of kingship) being removed. Fortunately, I am the same Rama, and the great king the same great king! Now, I will just see Maithili

70 AVADĀTIKĀ—Princess, the prince is coming, (orsooth the birch-dress is not (yet) removed!)

71 RĀMA—Maithili, how is it you are remaining seated?

72 SITĀ—Hum! It is my husband! (*Rising up from her seat*) Hail! my lord

73 RĀMA—Maithili, please sit down (*Sits*)

74 SITĀ—As my lord bids (*Sits*)

75 AVADĀTIKĀ—(*Aside*) Princess, the dress of the prince is the same (as usual). It seems, the (news) must be false

76 SITĀ—Such a person would not speak falsehood. Or, royal houses are generally full of various events

77 RĀMA—Maithili, what is it being talked about?

78 SITĀ—Nothing at all. This girl says—"Installation, installation"

79 RĀMA—I understand your curiosity. There was 'installation'. Listen. To day, in the presence of the priests,

ministers and citizens, by the great king seating me on his lap with which I was familiar in my childhood affectionately addressing me by my mother's family name and in a way bringing together the (whole of) the Kosala kingdom I was told—'My son, Rama please accept the kingdom.'

<sup>80</sup> Sītā—To that, what did my lord say?

<sup>81</sup> Rāma—Maithilī what is your guess?

<sup>82</sup> Sītā—I guess that my lord, not saying anything, (but simply) heaving a long sigh fell at the feet of the great king.

<sup>83</sup> Rāma—Well guessed! Couples of the same disposition are rarely created. Then in fact, I fell at the (king's) feet.

<sup>84</sup> By the tears falling down simultaneously,—his from above (on my head) and mine below (on his feet),—the two feet of my father were drenched, and my head was rendered wet. [6]

<sup>85</sup> Sītā—Then then?

<sup>86</sup> Rāma—Then, when his solicitations were not accepted by me, I was conjured by his life already affected by the infirmities of old age.

<sup>87</sup> Sītā—Then, then?

<sup>88</sup> Rāma—Then at that moment,

<sup>89</sup> When the jar containing consecration water was held up by Satrughna and Lakṣmaṇa, and when the royal umbrella was taken up by the king himself shedding tears (of joy), some thing was gently whispered in the ear of the king by the flurried Manthara, and I am not the king. [7]

<sup>90</sup> Sītā—I like that. The great king is the same great king, and my lord is just my lord.

<sup>91</sup> Rāma—Maithilī, why are you with your ornaments taken off?

<sup>92</sup> Sītā—I am not wearing them as yet.

<sup>93</sup> Rāma—That cannot be. The ornaments must have been removed just recently. For,—

<sup>94</sup> Both of your ears are with their lobes curved on



account of the ornaments being removed in haste; your two hands are with palms turned reddish white by the removal of ornaments; and these several parts in your body compressed by the weight of the ornaments, are not yet gaining evenness. [8]

<sup>95</sup> Sītā—My lord is capable of presenting even an untrue thing as true.

<sup>96</sup> Rāma—Then just adorn yourself. I will hold the mirror. (*Doing so, observing*) Stay;—

<sup>97</sup> In the mirror (I see) a bark-dress as it were. Are these the rays of the sun? By your smile it is known; this is (mere) fun, or a desire to observe some vow. [9]

<sup>98</sup> Avadātskā, what is this?

<sup>99</sup> Avadātikā—Prince, these (garments) were put on to see whether they suit her or not.

<sup>100</sup> Rāma—Maithili, what is this? The dress of old age among the Ikṣvākus is worn by you (now)! I too like that. Bring me one

<sup>101</sup> Sītā—No, no. Let not my lord utter inauspicious words.

<sup>102</sup> Rāma—Maithili, why do you prevent (me)?

<sup>103</sup> Sītā—It appears to me inauspicious in the case of my lord whose installation has just been stopped.

<sup>104</sup> Rāma—Do not yourself conceive an evil thought, especially in a matter of joke, when by you, half my body, those (garments) have already been put on. [10]

<sup>105</sup> (*Behind the curtain*) Alas! alas! the great king!

<sup>106</sup> Sītā—My lord, what is this?

<sup>107</sup> Rāma—(*Listening*) As there is a limit-less clamour of both men and women, it is quite evident that Fate has hit at the very root, thinking that *she* is all-powerful. [11]

<sup>108</sup> Soon, please ascertain (what) the clamour (is about).

<sup>109</sup> (*Entering*) Chamberlain—May the prince protect, may the prince protect!

<sup>110</sup> Rāma—Sir, who is to be protected?

111 CHAMBERLAIN—The great king !

112 RAMA—The great king !—you say ? Sir, won't your statement mean that the earth, compressed into a single person, is to be protected ? Now, whence has the danger arisen ?

113 CHAMBERLAIN—From a relative

114 RAMA—From a relative ! Alas, then there is no remedy

115 The foe hits at the body, but a relative hits at the heart Whose relation ship is it that is making me feel ashamed of ? [12]

116 CHAMBERLAIN—Her Highness Kaikeyi's

117 RAMA—Of my mother ? Then, indeed, there must be a good end of this

118 CHAMBERLAIN—How ?

119 RĀMA—Listen,

120 For what object could there be a longing in her whose husband is the peer of Indra and who has a son like me so that she would do an unworthy act ? [13]

121 CHAMBERLAIN—Prince, enough of attributing your own straight forwardness to women's vitiated minds It was in fact on her words that your installation was stopped

122 RĀMA Sir, many advantages there are in this, to be sure

123 CHAMBERLAIN—Pray, how ?

124 RĀMA—Listen,

125 The king's retiring to forest has been put aside, my boyhood and subservience to my father remain the same (as before), in the case of the subjects, there is no misgiving about a new king's administration, and further, my brothers are not deprived of (sharing) my enjoyments [14]

126 CHAMBERLAIN—Moreover, she, having come uncalled for, said—'Let Bharata be invested with the kingship'. Is there no avarice even in this ?

127 RĀMA—Sir, you do not see the real thing simply out of partiality for me For,—

128 If the kingdom promised as the bride's gift be

demanding for her son, that is her avarice, but none in my case who was taking away the kingdom of my brother' [15]

<sup>129</sup> CHAMBERLAIN—But

<sup>130</sup> RAMA—I do not wish to hear any further abuse relating to my mother. Please relate the news of the great king

<sup>131</sup> CHAMBERLAIN—Then, at that time,

<sup>132</sup> Without a word on account of grief, merely by (a sign of) the hand I was sent by the king. I think something was intended; but the king fell into a swoon [16]

<sup>133</sup> RAMA—How? 'Fell into a swoon'!

<sup>134</sup> (*Behind the curtain*) 'Fell into a swoon!' do you say?

<sup>135</sup> If you do not bear the king's swooning, take up the bow, no mercy

<sup>136</sup> RĀMA—(*Listening, looking in front*) By whom is Lakṣmaṇa, the ocean of fortitude and incapable of being agitated, (now) excited? When he is provoked, I behold before me a hundred (Lakṣmaṇas) crowded together [17]

<sup>137</sup> (*Then enter Lakṣmaṇa with a bow and arrow in hand*)

<sup>138</sup> LAKṢMAṆA—(*Angrily*) 'Fell into a swoon!' do you say?

<sup>139</sup> If you do not bear the king's swooning, take up the bow, no mercy. Every one who reposes trust in his relatives and is tender-hearted, is thus insulted. But if this is not agreeable (to you), you just leave me (to myself). I am determined to render the world bereft of young women, as we are deceived by that quarter [18]

<sup>140</sup> SITĀ—My lord, at a time when we ought to weep, Saumitrī has taken up the bow. His anguish was, indeed, never seen before

<sup>141</sup> RĀMA—Sumitrā's son! What is this?

<sup>142</sup> LAKṢMAṆA—How, how? You ask me—'What is this?'

<sup>143</sup> Even now, when the kingdom that came to you in the order of succession has been snatched away, and when the king is lying on the earth in a lamentable condition, why is this dilemma? Is this forbearance, or absence of

resolution ? [19]

144 RĀMA—Sumitra's son ! My losing the kingdom incites you into action Ah ! you are really indiscriminate

145 Whether Bharata becomes king or I, it is indeed the same (for you) If you have any pride of (your) bow let *the king* be protected [20]

146 LAKSMANA—I am unable to bear my anger Well well Let me go away (Sets out)

147 RĀMA—Like the fixed destiny, this frown of Laksmāna fixed on the folds of his forehead appears as if desirous of consuming the three worlds [21]

148 Sumitra's son ! just come here

149 LAKSMANA—Sir, here I am

150 RĀMA—Trying to produce calmness in you, I spoke thus Now, please tell (me)—

151 Shall I bend my bow against my father who is paying regard to truth ? Shall I discharge my arrow on my mother who is taking her own property ? Or, shall I kill Bharata who is outside all guilt ?—Which of these three sins commends itself, to become angry ? [22]

152 LAKSMANA (*With tears*) Alas ! You chide me without understanding me

153 I have no liking for the kingdom which involves great hardships But you have to reside in the forest for fourteen years ! [23]

154 RĀMA—On *this* account His Highness has swooned ! Alas ! Absence of mastery has been shown out Maithili,

155 For this auspicious purpose, just get me the birch garments given to you by this maid I shall perform a religious duty which was neither obtained, nor demonstrated by other kings [24]

156 Sītā—My lord may take (them)

157 RĀMA—Maithili, what is your decision ?

158 Sītā—Am I not your partner in all duties ?

177 Do you wish to render, all alone, service to the feet of my elder brother? Then (his) right foot shall be for your own self and the left one for me [2]

178 SITA—My lord, please show pity. The son of Sumitra is miserable.

179 RĀMA—Son of Sumitra, listen. The bark dress is indeed

180 An armour for the battle of penance, a goad the elephant of religious vows, a bridle for the horses of the senses, and a charioteer leading to religious duty, take this

181 LAKSMANA—I am beholden to you. *(Takes and wears)*

182 RĀMA—The main road is flooded by the citizens who have heard of the news. Just ward them, ward them please.

183 LAKSMANA—Sir, I will go in front. Move away, move away, please.

184 RĀMA—Maithili, just take off (your) veil.

185 SITA—As my lord bids. *(Removes)*

186 RĀMA—O citizens! Please listen, listen all of you.

187 All of you with your faces where in the eyes are filled with tears, may behold freely this wife of mine. For women can be looked at without offence, in a sacrifice during marriage in distress and in the forest. [2]

188 *(Entering)* CHAMBERLAIN—Prince, no, you should not go at all. For, here, the great king,—

189 Having heard of your going to the forest accompanied by your wife and followed by Lakshmana who has arrived at a resolution by his fraternal affection (the king like a worn out forest elephant, rising up with his limbs sullied by the dust of the ground, is coming hither. [2]

190 LAKSMANA—Sir,

191 What is it that is worth seeing in (us) forest-dwellers who wear just an upper garment of bark?

192 RĀMA—When we have departed, let the king see our principal dwelling places. [31] *(Exit omnes)*

END OF THE FIRST ACT

## ACT II

(Then enter the Chamberlain)

<sup>1</sup> CHAMBERLAIN—Ye persons keeping guard at the door<sup>1</sup>  
Please be watchful at your respective posts

<sup>2</sup> (Entering) PORTRESS—Sir What for is this?

<sup>3</sup> CHAMBERLAIN—The great king here, being unable to dissuade Rama from going to the forest as he was bent on (his father's) adhering to his truthful words, and having his heart scorched by the fire of the grief of separation from his sons, is lying in the Ocean House raving much like a frenzied person

<sup>4</sup> Like Meru shaking, like the immeasurable great ocean getting dry, and like the sun falling down with just his orb visible at the approach of the end of an Age (*Yuga*), the word of men is very much enfeebled in body and mind owing to sorrow [1]

<sup>5</sup> PORTRESS—Alas, alas<sup>1</sup> in such a plight is the great king<sup>1</sup>

<sup>6</sup> CHAMBERLAIN—Lady, you go

<sup>7</sup> PORTRESS—Yes, sir (Exit)

<sup>8</sup> CHAMBERLAIN—(Looking all round) Alas<sup>1</sup> Indeed, since the day of Rama's departure, this Ayodhya appears quite void For—

<sup>9</sup> The lordly elephants are devoid of (all) desire for fodder, the horses are with eyes full of tears and mouths without neighing, these citizen-folk including men, women and children, having given up all talk of food and with faces extremely miserable and crying aloud are looking at the very direction by which Rama went away with his wife and brother [2]

<sup>10</sup> I too shall just remain near the great king (Moving about and looking) Ey<sup>1</sup> here is the great king attended upon by the chief queen and Sumitra, both comforting only him, suppressing even their own unbearable sorrow arisen at their

son's separation The situation is really hard ! And here here the great king !

<sup>11</sup> Falls down rising up again and again, frequently crying aloud—"Ha ! ha !" He gazes at the same direction by which the chief of the Raghus departed [3]

<sup>12</sup> MIS'RA VISKAMBHAKA

<sup>13</sup> (*Then enter the king and the two queens as described*)

<sup>14</sup> KING—Ha ! my dear child Rama ! the delight of the eyes of the worlds ! Ha ! my dear child Laksmāna with limbs endowed with auspicious marks ! Ha ! virtuous Maithili, with thoughts fixed on your husband ! Alas ! alas ! my children have already gone to the forest ! [4]

<sup>15</sup> This is strange, sir, that I wish to see Laksmāna although he is with affection ceased for the father on account of his love for the brother My daughter in law Vaidehī !

<sup>16</sup> Abandoned even by Rama and censured by Laksmāna, I, a receptacle of infamy in this world, am discarded by you too ! [5]

<sup>17</sup> My son Rama ! Child Laksmāna ! Daughter in law Vaidehī ! Give me a reply, O dear children ! Ah ! this is vacant ! None gives me a reply Son of Kausalya, where are you ?

<sup>18</sup> O truthful boy ! with anger overcome, free from jealousy, dear to the world and engaged in the service of elders ! give me a reply ! [6]

<sup>19</sup> Ha ! where is that Rama, the delight of the eyes and heart of all men ? Where is he, most attached to me ? Where is that compassion (incarnate) towards the distressed ? Where is he who despised the wealth of kingship as a piece of straw ? My son Rama, deserting me, your aged father, what have you to do with the inconsistent *Dharma* ? Ah, fie ! how painful ? Oh !

<sup>20</sup> Rāma has gone away like the sun, Laksmāna has

followed (him) just like the day following the sun. And Sita is not seen like a shadow (disappearing) at the disappearance of the sun and the day [7]

<sup>21</sup> (*Looking up*) Oh vile Fate !

<sup>22</sup> Why did you not decree these three—me, childless, Rama, the son of some other king, and Kaikeyi, a tigress in the forest ? [8]

<sup>23</sup> KAUSALYA—(*Weeping*) Now let not the great king lose control over himself by lamenting much. Surely she and the two princes shall be seen by the great king at the end of the stipulated period.

<sup>24</sup> KING—Who are you, please ?

<sup>25</sup> KAUSALYA—I am indeed the one who gave birth to an unloving son.

<sup>26</sup> KING—What ? Are you Kausalya, the mother of Rāma who is the delight of the heart and eyes of all people ?

<sup>27</sup> KAUSALYA—Great king ! I am indeed the same unfortunate woman.

<sup>28</sup> KING—O Kausalya, you are really substantial. It was surely by you that Rama was borne in the womb.

<sup>29</sup> My grief is indeed excessive, unbearable and fire like, to bear or suppress which I am quite unable, being deprived of the powers of my senses [9]

<sup>30</sup> (*Looking at Sumitrā*) Who is this other lady ?

<sup>31</sup> KAUSALYA—Great king, dear Lakṣmaṇa (*interrupting*)

<sup>32</sup> KING—(*Rising up suddenly*) Where, where is he, Lakṣmaṇa ? He is not seen ! Oh, miserv !

<sup>33</sup> (*The two queens rising up hurriedly support the king*)

<sup>34</sup> KAUSALYA—Great king, I had begun to say — ‘Dear Lakṣmaṇa’s mother Sumitra

<sup>35</sup> KING—O Sumitra !

<sup>36</sup> Your son alone is a worthy son by whom Rama, the scion of the Rāghu race, is being followed day and night in the woods, as by a shadow [10]



37 (*Entering*) CHAMBERLAIN — Hail, great king ! Here indeed has come the honourable Sumantra

38 KING—(*Rising up suddenly, with joy*) With Rama ?

39 CHAMBERLAIN—Not so, with the chariot

40 KING—How, how, with just the chariot !

\* (*Falls unconscious*)

41 THE TWO QUEENS — Great king ! take heart, take heart  
(*They pass their hands on his limbs*)

42 CHAMBERLAIN — O misery ! When even great persons of his type meet with such calamities, *destiny* can not at all be overcome Great king, take heart, take heart.

43 KING — (*Slightly recovering*) O Balaki, Sumantra has come alone, is it ?

44 CHAMBERLAIN—Yes, great king

45 KING—Ah, misery !

46 If the chariot has come empty, my desires are all squashed It is then really the chariot sent by Death to take away Daśaratha [11]

47 Then quickly usher him in

48 CHAMBERLAIN—As the great king bids (*Fret*)

49 KING—Blessed, indeed, are the breezes that blow about the tanks in the forest, as they at pleasure gain contact of Rāma moving about in the woods [12]

50 (*Entering*) SUMANTRA—(*Looking all round, with sorrow*)

These servants, — with their eyes bedimmed by tears springing on account of their affection for Rāma, leaving off their duties, being miserable with sad thoughts and having their bodies scorched by sorrow, are censuring severely the king who is lamenting aloud [13]

51 (*Going near*) Hail, great king !

52 THE KING—Brother Sumantra, where is Rāma, my eldest . ? No, no, it was not expressed properly by me

53 Where is Rāma, your eldest son ? O lover of sons ! Where is that daughter of the lord of the Videhas, with her

unsurpassed devotion to elders? Where again is the son of Sumitra? Have they sent any message with you to their wretched father who is on the point of death and who has brought about the grief of all people? [14]

<sup>54</sup> SUMANTRA—Great king, please do not speak inauspicious words thus. You will see them before long.

<sup>55</sup> KING—Truly the words uttered by me are improper. This is not a question befitting sages. Hence tell me. Is the penance of the sages going on well? Are the forests under their control? Does not Vaidehi feel fatigued while walking about?

<sup>56</sup> SUMITRĀ—Sumantra, does not she (Sita),—the partner of her husband in all acts of dharma, who has her body clad variously by bark garments, and who, although a girl, is of a conduct of a grown up lady,—does she not say anything to us or the great king?

<sup>57</sup> SUMANTRA—To the great king, all of them—

<sup>58</sup> KING—No, no. Relate to me (their message) by (pronouncing) their very names which are elixirs to my ears and doses of medicine to the suffering of my heart.

<sup>59</sup> SUMANTRA—As the great king bids. The Long lived Rāma!

<sup>60</sup> KING—'Rama'—you say. Here is Rama. By hearing his name, he appears to have been touched, as it were, (by me). Then, next?

<sup>61</sup> SUMANTRA—The long lived Lakṣmaṇa.

<sup>62</sup> KING—Here is Lakṣmaṇa, then?

<sup>63</sup> SUMANTRA—The long lived Sita, king Janaka's daughter.

<sup>64</sup> KING—Here is Vaidehī. Rama, Lakṣmaṇa, Vaidehī,—this is a wrong order!

<sup>65</sup> SUMANTRA—Then what is the proper order?

<sup>66</sup> KING—Say—'Rama, Vaidehī, Lakṣmaṇa.'

<sup>67</sup> Even here, let Maithilī stay between Rama and Lakṣmaṇa. The forests are full of various perils, she will (thus) be with protectors. [15]

68 SUMANTRA As the great king bids The long lived Rama

69 KING—Here is Rama

70 SUMANTRA—The long lived daughter of Kausalya

71 KING—Here is Vaidehi

72 SUMANTRA—The long lived Lak

73 KING—Here is Lakshmana Rama V

My dear children, embrace me

74 If I should touch Rama once,  
more I feel that I will live like one  
by his lives is made to live by nectar

75 SUMANTRA—At Singiberapura  
from the chariot, standing facing  
down their heads to the great king

76 Having pondered over  
they, with lips set to quiver in or  
the forest saying nothing at all, as  
by tears

77 KING—How, 'went away to +  
(P)

78 SUMANTRA—(In haste) O Be  
that the great king is in an armed

79 CHAMBERLAIN—Yes

80 THE TWO QUEENS—Great

81 KING—(Recovering a little)

Touch my body, O Kausaly  
my eyes My mind gone after R

82 My son Rama! That which I

82 Having installed you on +  
the subjects by their gaining a  
ordered you to keep your brot  
you I must depart from here to  
entirely altered in a moment, alas!

84 Sumantra, please tell

85 "Rama has gone, may,

abandoned by my life Let (your) son be brought soon, and  
(your) sin bear (its) fruit " [20]

<sup>86</sup> SUMANTRA—As the great king bids

<sup>87</sup> KING—(*Looking upwards*) Ey! The manes have come to  
comfort me whose heart is scorched by listening to Rama's  
plight Who is there?

<sup>88</sup> (*Entering*) CHAMBERLAIN—Hail, great king!

<sup>89</sup> KING—Water, please

<sup>90</sup> CHAMBERLAIN—As the great king bids! (*Exit, re enter*)  
Hail great king! Here is water

<sup>91</sup> KING—(*Performing the Ācamana and looking*)

This is Dilipa, the friend of the lord of gods, this is  
Raghu, this is His Highness Aja, my father! What is the  
reason for your coming to me? Is it time for me too, to  
dwell with you there? [21]

<sup>92</sup> Rama, Vaidehi! Lakshmana! I go from here, to the  
side of my fathers O fore fathers! here, here I come!

(*He is over powered by a swoon*)

<sup>93</sup> (*The Chamberlain spreads over him a cloth*)

<sup>94</sup> ALL—Ha, ha, great king!

(*Exeunt omnes*)

## END OF THE SECOND ACT

### ACT III

(*Then enter the Sudhākara*)

<sup>1</sup> SUDHĀKARA—(*Having finished sweeping etc*) Well, now  
the work ordered by the noble Sambhavaka has been done  
I will just sleep a while (*Sleeps*)

<sup>2</sup> (*Entering*) BHATA—(*Going near the servant, beating him*)  
Ah, you whore's son! Why don't you attend to your duty  
now? (*Beats him*)

<sup>68</sup> SUMANTRA As the great king bids The long lived Rama:

<sup>69</sup> KING—Here is Rama

<sup>70</sup> SUMANTRA—The long lived daughter of King Janaka

<sup>71</sup> KING—Here is Vaidehi

<sup>72</sup> SUMANTRA—The long lived Laksmaga

<sup>73</sup> KING—Here is Laksmāna Rama, Vaidehi, Laksmāg:

My dear children, embrace me

<sup>74</sup> If I should touch Rama once, or see him just one more, I feel that I will live like one who, though abandoned by his lives, is made to live by nectar [1

<sup>75</sup> SUMANTRA—At Śringib'rapura, all of them, alight from the chariot, standing facing Avodhya, and bowing down their heads to the great king began to say—

<sup>76</sup> Having pondered over something for a long time they, with lips set to quiver in order to speak, went away to the forest saying nothing at all, as their throats were choked by tears [1

<sup>77</sup> KING—How, 'went away to the forest saying nothing  
(Becomes doubly unconscious)

<sup>78</sup> SUMANTRA—(In haste) O Balaki, report to the ministers that the great king is in an irremediable state

<sup>79</sup> CHAMBERLAIN—Yes (Ex

<sup>80</sup> THE TWO QUEENS—Great king, take heart, take heart

<sup>81</sup> KING—(Recovering a little)

Touch my body, O Kausalya! I do not see you with my eyes My mind, gone after Rama does not return as yet  
<sup>83</sup> My son, Rama! That which I always had in my mind (etc

<sup>82</sup> Having installed you on the throne having gratified the subjects by their gaining a virtuous king and having allowed you to keep your brothers on an equal status with you, I must depart from here to the forest,—all that has been entirely altered in a moment, alas! by that Kaikeyi! [1

<sup>84</sup> Sumantra, please tell Kaikeyi—

<sup>85</sup> " Rama has gone, may you be pleased, I am all

18 BHARATA—*What do the physicians say about it?*

19 CHARIOTEER—*The physicians are quite incompetent for that*

20 BHARATA—*Does he take food, or sleep?*

21 CHARIOTEER—*(He lies) on the bare earth, without food.*

22 BHARATA—*Is there any hope?*

23 CHARIOTEER—*Deceitful!*

24 BHARATA—*My heart palpitates, drive the chariot. [1]*

25 CHARIOTEER—*As the long lived one bids (Drives the chariot)*

26 BHARATA—*(Noticing the speed of the chariot) Ah, the speed of the chariot! Here, these*

27 Trees appear to run, the distances between them shortened by the swift motion of the chariot, the ground falls into the cavity of the rim, as if it (ground) were a river with its water streaming upwards, the visibility of the spokes is lost, owing to the speed the felliv of the wheels is still, as it were, and the dust raised by the horses falls in front and does not follow [2]

28 CHARIOTEER—*Long lived sir, Ayodhya must be nearby on account of the moistened appearance of the trees*

29 BHARATA—*Ah the impatience of my mind eager to behold my own relatives! For, now—*

30-31 My head has, as it were, rested on the feet of my father, and I am as if raised by the king moved with affection. My brothers appear to have come to me in haste and the mothers drench me with their tears (of joy); I am praised as it were by the servants, through flattery, with such expressions as—“He is like (his father), he has grown stout and tall”, and I also imagine being joked at by Saumitri there for my dress and language [3 & 4]

32 CHARIOTEER—*(To himself) O pity! that this prince, ignorant of the demise of the great king, is going to enter Ayodhya entertaining a hope which is to become futile in the end! Although we know, he cannot be told of it by us. For,—*

33 Who will utter these three disasters, viz.,—his father's

<sup>3</sup> SUDHĀKARA—(*Waking up*) Beat me, beat me

<sup>4</sup> BHATA—Beaten, what will you do?

<sup>5</sup> SUDHĀKARA—Unfortunate me! I have not got a thousand arms like Kartavīrya

<sup>6</sup> BHATA—What have you to accomplish with a thousand arms?

<sup>7</sup> SUDHĀKARA—I will kill you

<sup>8</sup> BHATA—Come on, you whore's son! I will leave you only when (you are) dead (*Beats again*)

<sup>9</sup> SUDHĀKARA—(*Having wept aloud*) Now, master, is it possible to know my fault?

<sup>10</sup> BHATA—No fault, no fault on your part, surely. Were you not told by me that all the ladies of the harem headed by Kauśalya are due to come here to-day to see the *Statue House* of king Daśaratha who departed to heaven by the sorrow caused by prince Rama's going away from the kingdom? Now, what have you done with regard to this?

<sup>11</sup> SUDHĀKARA—My master may see. The sanctuary has been cleared of the nests of pigeons, in the first place. The walls have the five-finger-marks of sandal paste impressed on their chunam coating. The doorways are decorated with suspended flower garlands. Sands have been strewn. Now, what is it that has not been done by me here?

<sup>12</sup> BHATA—If so, go with confidence. I too shall just report to the minister that everything has been done  
(*Exeunt ambo*)

### <sup>13</sup> END OF THE PRAVEŚĀKA

<sup>14</sup> (*Then enter Bharata in a chariot and the charioteer*)

<sup>15</sup> BHARATA—(*With uneasiness*) Charioteer! owing to my long stay with my maternal uncle, I am ignorant of all news (of Ayodhya). I heard that the great king was seriously unwell in body. Hence, tell me—

<sup>16</sup> What is the ailment of my father?

<sup>17</sup> CHARIOTEER—A great mental anguish, surely.

declination of the inward feelings of these forms ! An impression arises that these statues are men like although they are intended to be of deities. Can this really be a group of four gods ? Or why, let them be whatever they are. There is anyhow an excessive joy in my mind !

46 Verily, it is proper to bow the head thinking that they are only deities, but the salutation with which a deity is worshipped without mantras will only be in the manner of a Sudra [6]

47 (*Entering*) TEMPLE KEEPER — O ! While I was engaged in taking food, having finished my daily routine duties, who indeed can this person be of a form almost resembling the statues, that has entered the Statue house ! Well, I will know it on going inside (*Enters*)

48 BHARATA — My obeisance to you !

49 TEMPLE KEEPER — No, no obeisance should be made

50 BHARATA — Please say not so, sir

51 Is there any censurable fault in me ? Or, is any distinguished person being awaited ? What is this prohibition due to ? Or, is it your authority to enforce rules ?

52 TEMPLE KEEPER — For none of these reasons do I forbid you ! But I only prevent the Brahman folk's saluting, mistaking (these) for gods, for these are Ksatriyas

53 BHARATA — Is it so ? These are Ksatriyas ! Then who indeed are these honourable persons ?

54 TEMPLE KEEPER — They are 'Ikshvakus

55 BHARATA — (*Joyfully*) 'Ikshvakus'—you say ! These are then the famous rulers of Ayodhya !

56 These are they who used to march in the company of gods at the time of the destruction of demon's cities, these are they, who, by virtue of their good deeds, used to go with their citizens and country men to Indra's region, these are they who obtained the entire earth conquered by the might of their arms, these are those (kings) who were



abandoning his life, his mother's greed for wealth, and his elder brother's exile? [5]

<sup>34</sup> (*Entering*) BHATA—Hail prince!

<sup>35</sup> BHARATA Good man, has Satrugna come to meet me?

<sup>36</sup> BHATA—The prince must be coming. The priests however send word to you—

<sup>37</sup> BHARATA—What is it, what is it?

<sup>38</sup> BHATA—The period of the *Kṛttikā* star has yet one *nādikā* remaining over. Hence, the prince should enter Avodhya only after the *Rohinī* star has set in.

<sup>39</sup> BHARATA—Well, I will do so. Hither to I have never overstepped the words of the elders. You may go.

<sup>40</sup> BHATA—As the prince bids (*Exit*)

<sup>41</sup> BHARATA—Now, in which place shall I take rest? Well, I see. I will take rest for a while in this temple visible amidst the trees. Thereby both worship to deities and rest will be gained. Moreover, there is the traditional practice of the virtuous that cities should be entered after resting at the outskirts, (for a while). Therefore, let the chariot be stopped.

<sup>42</sup> CHARIOTEER—As the long-lived one bids (*Stops the chariot*)

<sup>43</sup> BHARATA—(*Alighting from the chariot*) Charioteer, allow the horses to take rest in a secluded place.

<sup>44</sup> CHARIOTEER—As the long lived one bids (*Exit*)

<sup>45</sup> BHARATA—(*Going some distance and seeing*) Offerings are visible in the form of well arranged flowers and *lāṣa*, the walls are with the five finger marks impressed on them with sandal paste, the doorways are decorated with suspended flower garlands, sands have been strewn. I wonder whether there is a special festival (here), or it is a daily observance. Of what deity could this place be? No external sign, such as weapon or banner, is seen here. Well, I shall know it after getting in (*Entering and looking*) Ah, the loveliness of the workmanship on these stones! How wonderful the

delineation of the inward feelings of these forms ! An impression arises that these statues are men like although they are intended to be of deities. Can this really be a group of four gods ? Or why, let them be whatever they are. There is anyhow an excessive joy in my mind !

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55 BHARATA — (*Joyfully*) 'Ikṣvakuṣ'—you say ! These are then the famous rulers of Ayodhya !

56 These are they who used to march in the company of gods at the time of the destruction of demon's cities, these are they, who, by virtue of their good deeds, used to go with their citizens and country-men to Indra's region, these are they who obtained the entire earth conquered by the might of their arms, these are those (kings) who were

not ended for a long time by even Death who was seeking their pleasure [8]

<sup>57</sup> Sir, indeed a great benefit has been got by chance<sup>1</sup>  
Tell me who His Highness here is ?

<sup>58</sup> TEMPLE KEEPER—This is indeed Dilipa who performed the Viśvavit sacrifice which needed the precious things of all kinds to be gathered together, and who had kept ablaze the torch of righteousness

<sup>59</sup> BHARATA—Let this salutation be to him who was wholly devoted to righteousness Please tell me who His Honour here, is

<sup>60</sup> TEMPLE KEEPER—This is indeed, Raghu who, while going to bed and while being roused from sleep in the (morning), heard the sound of the expressions of 'good day' uttered by many thousands of Brahman folk

<sup>61</sup> BHARATA—Ah, the powerful Death has overstepped even such protection<sup>1</sup> (My) salutation be to him, the fruits of whose kingship were fore shadowed (to him) by the Brahmin folk Please say who His Honour here is

<sup>62</sup> TEMPLE KEEPER—This is Aja, who indeed renounced the responsibilities of kingship through grief caused by the loss of his dear wife and whose passion was quietened by the ablutions concluding his daily sacrificial observances

<sup>63</sup> BHARATA—My salutation to him of laudable contribution (Looking at the status of Dasaratha and becoming perturbed) Sir, it was not clearly comprehended by (my) mind fully occupied by the respect (I felt for them) Please tell me who His Honour here is

<sup>64</sup> TEMPLE KEEPER—This is Dilipa

<sup>65</sup> BHARATA—The great great grand-father of the king  
Next ?

<sup>66</sup> TEMPLE KEEPER—His Highness here is Raghu

<sup>67</sup> BHARATA—The grand father of the great king Next ?

<sup>68</sup> TEMPLE KEEPER—His Highness Aja

69 BHARATA—The father of my papa! What is it? What did you say?

70 TEMPLE KEEPER—This is Dilipa, this Raghu, and this Aja

71 BHARATA—I ask you something. Are the statues of the living (kings) too erected?

72 TEMPLE KEEPER—Not at all, only of the dead

73 BHARATA—Then, I take leave of you

74 TEMPLE KEEPER—Stay

75 Why don't you enquire about this statue of Das'aratha by whom both his life and realm were given away as the bridal fee to his wife? [9]

76 BHARATA—Ah father! (*Falls unconscious Recovering*)

77 O heart! be satisfied, hear of my father's death about which you had your own misgiving, and just take courage. If this base term 'bridal fee' has any bearing on me and proves also true, this body will have to be purified. [10]

78 Good sir!

79 TEMPLE KEEPER—This address 'Good Sir' is significant of the Ikshvaku race. Aren't you Bharata, son of Kaikeyi?

80 BHARATA—Yes. Yes, I am Bharata, Das'aratha's son, and not Kaikeyi's

81 TEMPLE KEEPER—Then, I take leave of you

82 BHARATA—Stay, please tell me the rest

83 TEMPLE KEEPER—What (other) go? You may listen. His Highness Das'aratha expired. I do not know the purpose of the departure to the forest of Rama accompanied by Sita and Lakshmana

84 BHARATA—What, what? Has my noble brother also gone away to the forest? (*Doubly faints*)

85 TEMPLE KEEPER—Prince take heart, take heart!

86 BHARATA—(*Recovering*) Like a man oppressed by thirst running after a river dried up of water, I have been running towards Avodhya which has been deserted by my father and brother and reduced to the state of a forest. [11]

<sup>87</sup> Good sir, listening to a detailed account will produce comfort to my mind. Hence please tell me everything leaving nothing.

<sup>88</sup> TEMPLE KEEPER—Please listen. It is reported that just when prince Rama was being installed on the throne by the honourable king, your mother said—

<sup>89</sup> BHARATA—Stay,—

<sup>90</sup> Remembering that evil bridal fee she must have said—‘Let my son be the king’, by her, encouraged at the confidence gained therefrom even my noble brother must have been told—‘Go, my boy, to the forest’, having seen him clad in bark, the king must have indeed met with an unworthy death, and alas! words of reproach, that are yet left over and are similar (to those flung on my mother), will surely be flung on me. [12] (*Faints*)

<sup>91</sup> (*Behind the curtain*) Move away, sirs, move away.

<sup>92</sup> TEMPLE-KEEPER—(*Looking attentively*) Oh!

<sup>93</sup> The queens have come just in time when their son has fallen into a swoon for, the touch of the mother’s hand is (as soothing) as the libation of water to the manes who have had no funeral rites performed to them. [13]

<sup>94</sup> (*Then enter the queens and Sumantra*)

<sup>95</sup> SUMANTRA—This way, this way, ladies!

<sup>96</sup> This is that house of the Statue of our king, the height of which is rarely found (even) in mansions, it is visited even without a salutation by travellers who are neither restrained nor announced by door keepers. [14]

<sup>97</sup> (*Entering and seeing*) Ladies, no, no you should not enter.

<sup>98</sup> For, here is lying some one who is like the king when in his youth!

<sup>99</sup> TEMPLE KEEPER—You need not mistake him for a stranger, meet him, for, he is Bharata. [15] (*Exit*)

<sup>100</sup> QUEENS—(*Hastily going near*) Ah, child! Bharata!

<sup>101</sup> BHARATA—(*Slightly rising*, Good sir!

102 SUMANTRA—Hail great (*Having half uttered with sorrow*) Oh the resemblance of the voice! I just thought that the great king in the statue was speaking!

103 BHARATA—Now, what is the state of my mothers?

104 QUEENS—Child this is our condition! (*They remove their veils*)

105 SUMANTRA—Queens, please restrain your grief

106 BHARATA—(*Looking at Sumantra*) The presence of all this etiquette indicates to me Aren't you Sumantra, sir?

107 SUMANTRA—Prince, just so I am Sumantra

108 Over powered by the evils of long life and ridiculed by ingratitude, I live (as) the charioteer of that empty chariot since the time that king died [16]

109 BHARATA—Ah father! (*Rising*) Father, I desire to be advised the mode of bowing down to the mothers

110 SUMANTRA—Well! This is queen Kausalya, mother of the honourable Rama

111 BHARATA—Mother, I, an innocent person, bow to you

112 KAUSALYA—Child be without any anguish

113 BHARATA—(*To himself*) I am as if chided by this (*Aloud*) I am beholden to you Next?

114 SUMANTRA—This is queen Sumitra, mother of the honourable Lakshmana

115 BHARATA—Mother, I, over reached by Lakshmana, bow down to you

116 SUMITRA—My son become glorious!

117 BHARATA—Mother I shall strive for this I am beholden to you Next?

118 SUMANTRA—This is your mother

119 BHARATA—(*Rising in anger*) Ah, you sinner!

120 Standing between this mother (Kausalya) and this mother (Sumitra) of mine, you do not appear well, just like a polluted river let in between Ganga and Yamuna [17]

121 KAIKEYI—My son, what have I done?

122 BHARATA—You ask, 'What have I done'?

123 ARUN—'t these united with one another by you?—I with infamy, my noble brother with bark garments, the king with death at home, the whole of Ayodhya with continuous weeping Lakshmana with beasts (in the forest), the mother fond of their sons with sorrow, the daughter in law with the fatigue of (walking) long distances, and your own self with the severe word (of condemnation) 'oh fie!' [18]

124 KAUSALYA—My son, how is it you do not salute your mother, while observing all traditional formalities?

125 BHARATA—'Mother'—you say! Oh mother, you alone are my mother. Mother, I bow down to you.

126 KAUSALYA—No, no, *this* is your mother.

127 BHARATA—She *was* formerly, but now, she is not. Your ladyship may just see—

128 Abandoning all affection, are not sons rendered 'not sons' through the evil traits that have entered into (their) character? Now, I will establish in the world a new (code of) dharma that a mother be no mother for wronging her husband. [18]

129 KAIKEYI—My son, I said thus to see that the great king's words were kept true.

130 BHARATA—What did you say?

131 KAIKEYI—That my dear son may become the king.

132 BHARATA—Who then is that brother of mine to you?

133 Is he not the legitimate son of my father? Is not a person installed on the throne usually in the order of seniority? Would not the brothers be dear (to him)? Or, he not to the liking of the subjects? [20]

134 KAIKEYI—My son, you should indeed put this question to the person who was covetous of the bridal fee.

135 BHARATA—He, deprived of royal wealth, was ordered by you to live in a forest with his wife, clad in bark and walking on foot—Was this also mentioned in the bridal fee? [21]

<sup>136</sup> KAIKEYI I will explain this at the right place and time

<sup>137</sup> BHARATA—If you were covetous of infamy, where was any need for mentioning my name? If it was only thirst for the fruits of kingship, would not the king give them (to you)? Or rather, if this title—‘Mother of a king’ was coveted by you O lady, speak the truth, was not my noble brother a son to you? [22]

<sup>138</sup> A grievous deed has been done by you!

<sup>139</sup> By you longing for the kingdom, the king was not taken into account with regard to his life, and you sent away his eldest son telling him—‘You go to the forest.’ As your heart was not shattered into pieces even on beholding Janaka’s daughter clad in bark, O lady, I wonder how adamant hard your heart must have been created by the Creator! [23]

<sup>140</sup> SUMANTRA Prince these two, Vanishta and Vamadeva, after making arrangements for your consecration, having come here along with the subjects to receive you, submit to you—

<sup>141</sup> ‘Just as the cows without a cowherd go to ruin being unprotected, so also the subjects having no king surely meet with ruin.’ [24]

<sup>142</sup> BHARATA—Let the subjects follow me

<sup>143</sup> SUMANTRA Where will you go leaving the consecration?

<sup>144</sup> BHARATA—‘Consecration’—You say? Let it be offered to Her Ladyship here

<sup>145</sup> SUMANTRA—Where will you go?

<sup>146</sup> BHARATA—To that place I will go, where that (Rama), dear to Lakshmana, lives Ayodhyā which is without him is no Ayodhya. That is Ayodhya where Raghava is [25]

(*Exeunt omnes*)

END OF THE THIRD ACT



## ACT IV

(Then enter two maids)

<sup>1</sup> VIJAYĀ—Friend Nandinika, tell me, tell me It is said that prince Bharata was seen to day by all the ladies of the harem headed by Kausalya, when they had been to see the *Statue House* I, an unfortunate creature, remained at the door

<sup>2</sup> NANDINIKĀ—Friend, prince Bharata was seen by us with eagerness

<sup>3</sup> VIJAYĀ—How was the queen addressed by the prince

<sup>4</sup> NANDINIKĀ—‘How addressed’? The prince did not wish even to look at her

<sup>5</sup> VIJAYĀ—What a great calamity? By her, covetous of the kingdom and making Rama deprived of the royal widow hood was brought upon herself, even the people were led to ruin The queen is indeed cruel A sin has been committed by her

<sup>6</sup> NANDINIKĀ—Friend, listen Leaving aside the consecration arranged by the subjects, the prince went away to Rāma’s penance grove

<sup>7</sup> VIJAYĀ—(Sorrowfully) Hum! Thus went the prince Nandinika, come on, we will see the queen (Exeunt amb)

<sup>8</sup> END OF THE INTERLUDE

<sup>9</sup> (Then enter in a char of Bharata, Sumantra and a charioteer)

<sup>10</sup> BHARATA—Now that the lord of men followed by his good deeds has gone to heaven, I, followed by the waters of the tears shed by the citizens, shall go to see the second moon of the world, named Rāma, in the holy penance grove [1]

<sup>11</sup> SUMANTRA—Here, this long-lived Bharata,

<sup>12</sup> The son of that king who crushed the pride of the demon-lords, the grand-son of that king whose riches were

utilized for performing sacrifices, and the brother of Rāma who did what was agreeable to his father and who is dear to the whole world, — is going by a path similar to that of Rama

<sup>13</sup> BHARATA—O, father!

<sup>14</sup> SUMANTRA—Prince, here I am

<sup>15</sup> BHARATA—Where is the honourable Rama, my elder brother? Where is that representative of the great king? Where is that excellent specimen of persons endowed with the essence of heroism? Where is he who obscures Kaikeyi covetous of the kingdom? Where is that receptacle of glory? Where is that son of the lord of men? Where is he who observes the vow of truthfulness?

<sup>16</sup> I wish to see him, my greatest god, by whom the wealth (of sovereignty) was given up in order to please my mother [3]

<sup>17</sup> SUMANTRA—Prince, in this range of hermitages, —

<sup>18</sup> Here are Rama, Sita and Lakshmana of great glory, in whom Truthfulness, Character and Devotion (respectively) are present in bodily form [4]

<sup>19</sup> BHARATA—Then, please stop the chariot

<sup>20</sup> CHARIOTEER As the long lived (prince) bids (Does so)

<sup>21</sup> BHARATA (Alighting from the chariot) Charioteer, allow the horses to rest in a secluded place

<sup>22</sup> CHARIOTEER—As the long lived (prince) bids (Exit)

<sup>23</sup> BHARATA—O father, please announce, please announce

<sup>24</sup> SUMANTRA—Prince, how shall it be announced?

<sup>25</sup> BHARATA—Bharata, the son of Kaikeyi covetous of the realm, has come

<sup>26</sup> SUMANTRA—Prince enough of uttering insults about elders

<sup>27</sup> BHARATA—Well, it is not right to utter the fault of another. Therefore please say—'Bharata, who forms the stain on the Ikṣvāku race, desires an interview'

<sup>28</sup> SUMANTRA—Prince, I am not able to say so. But I would just say—'Bharata has come'

<sup>29</sup> BHARATA—No, no. Mentioning just the name appears to me as penitence not undergone. Why? Is the announcement of Brahman slayers made by some other person? So, let my father stay. I myself will announce. O sirs! Please report to the honourable Raghava who carried out the words of his father, that—

<sup>30</sup> One who is shameless, ungrateful, unrefined, inconsiderate, but full of devotion, has come. Should he wait or go?

<sup>31</sup> (Then enter Rāma with Sītā and Lakṣmaṇa)

<sup>32</sup> RĀMA—(Listening joyfully) Lakṣmaṇa, do you hear? O princess of Videha, do you also hear?

<sup>33</sup> Whose is this voice so closely resembling that of my father, which on account of its depth, surpasses as it were the rumbling of clouds, and which, creating in my mind the suspicion that he must be a relative and being full of affection, has agreeably entered into the range of my ears?

<sup>34</sup> LAKṢMAṆA—Noble brother! This voice does indeed produce in me also a high regard due to a relative. For, this

<sup>35</sup> Deep, clear and sedate (voice), sweet with affection like that of a youthful bull, is melodious at the throat and with a free passage of its force at the breast, and on account of its different syllables being pronounced distinctly having gained contact with the proper organs, it endeavours to vouchsafe as it were protection to all the four *varṇas*. [7]

<sup>36</sup> RĀMA—Surely this cannot be the voice of one who is not a relative. It wets my heart, as it were. Dear Lakṣmaṇa, please see.

<sup>37</sup> LAKṢMAṆA—As my noble brother bids. (Moves out)

<sup>38</sup> BHARATA—Fy, how is it no one gives me a reply? Can it be that I am recognised as Bharata, the son of Kaikeyī, having arrived here!

<sup>39</sup> LAKṢMAṆA—(Looking) Oh, this is my noble brother Rāma. No, no, it is the likeness of form.

<sup>40</sup> The matchless face, charming like the moon, looks

like that of my noble brother, the large chest is resembling my father's, scarred by the arrows of the gods' foes, surrounded by splendour, a lustrous glow, and of a pleasing appearance to the world,—is this a king, or the overlord of the gods, Madhusudana himself? [8]

41 (*Seeing Sumantra*) Ah, father (Sumantra)!

42 SUMANTRA—O, prince Laksmāna!

43 BHARATA—Yes, he is my elder Brother, I bow to you

44 LAKSMANA—Come, come near, be long-lived (*Looking at Sumantra*) Father, who is this honourable person?

45 SUMANTRA—Prince

46 Fourth (in descent) from Raghu, third from Aja and second from your well known father, this is prince Bharata, the younger brother of that scion of your family, whose younger brother you also are [9]

47 LAKSMANA—Come, come near, O prince of the Ikshvaku family! Hail to you! Be long lived!

48 Be you the receptacle of excellent virtues in this world just like that lord of men, Raghu, whose treasure was exhausted in performing sacrifices and whose valour was equal to that of the members of his own race who were experts in fighting with the demons, whose bows were rubbed closely against the thunder bolt (of Indra) and whose strength and valour were matchless [10]

49 BHARATA—I am grateful to you

50 LAKSMANA—Prince, you stay here I shall report your arrival to my elder brother

51 BHARATA—Brother, now I wish to salute him without delay Please report to him soon

52 LAKSMANA—Well (*Going near*) Victory to my brother! Brother,

53 Here stands your dear brother Bharata, who is full of fraternal affection and in whom your own form has been reflected as in a mirror [11]

54 RĀMA—Dear Laksmaga, is it so? Has Bharata come?

55 LAKSMANA—Yes, noble brother

56 RĀMA—Maithili, let your eyes be widened for beholding Bharata!

57 SITĀ—My lord, has Bharata come?

58 RĀMA—Maithili, yes

59 To day, indeed, I understand that a hard task was accomplished by my father. If even brotherly affection be such, of what sort should the (parental) affection be towards a son? [12]

60 LAKSMANA—Brother, shall the prince get in?

61 RĀMA—Dear Laksmaga, even in this, do you mean to carry out my own intention? Go, with all honour shown to him please bring him in quickly

62 LAKSMANA—As my noble brother bids

63 RĀMA—Or you stay here

64 Let this (SITĀ) go in person to do him honour entertaining the feeling of a mother towards her child, shedding tears of joy as if it were a shower, and with eyes resembling the petals of the lotus full of dew drops [13]

65 SITĀ—As my lord bids (*Rising up, walking along and seeing Bharata*) Hum! Within this short time, my lord has already come out! No, no, it is the likeness of form!

66 SUMANTRA—Ah! our daughter-in-law!

67 BHARATA—Ah! this is her ladyship, the daughter of king Janaka!

68 This is that lustre in the form of a woman, which sprang up from within the field through a plough and which is a good evidence of the penance of Janaka, the lord of kings

69 Noble lady, I offer my obeisance to you. I am Bharata

70 SITĀ—(*To herself*) Not only the form, even the voice is the same (*Aloud*) My boy, live long!

71 BHARATA—I am beholden to you

72 SITĀ—Come my boy! Fulfil your brother's desire

<sup>73</sup> SUMANTRA—*Prince, please enter*

<sup>74</sup> BHARATA—*Father, what will you do now?*

<sup>75</sup> SUMANTRA—I will enter afterwards. Now that the king has departed to heaven, this is my first visit to Rama who has known the fact [15]

<sup>76</sup> BHARATA—*Be it so (Going near Rāma)* Noble brother, I bow down to you. I am Bharata

<sup>77</sup> RĀMA—*(With joy)* Come on, come near. O Ikāvāku prince! Hail to you! Be long-lived!

<sup>78</sup> Widen your chest of the measure of the closed panels of a door, embrace me with the pair of your stout arms. Hold up this face (of yours) resembling the autumnal moon, (and) gladden this body (of mine) which is scorched by calamities [16]

<sup>79</sup> BHARATA—I am beholden to you

<sup>80</sup> SUMANTRA—*(Going near)* Hail to the long lived one!

<sup>81</sup> RĀMA—*Alas, father!*

<sup>82</sup> He,—who formerly at the time of advancing with his forces to heaven in aerial cars equal to those of the gods, was well known in the close fights between the gods and demons being often pointed out as—‘This is he, that is he’,—is that illustrious king, his body left behind, taking rest along with his royal fore fathers remaining in heaven now, even without you so affectionate and dear to him? [17]

<sup>83</sup> SUMANTRA—*(Sorrowfully)* Having borne varied and unbearable (sorrows) (such as) the king’s death, your exile, Bharata’s misery and the helpless state of the family, my (long) life has erred in what appears to be an advantage (to it) [18]

<sup>84</sup> Sītā—*Father makes my weeping husband weep once again*

<sup>85</sup> RĀMA—*Maithilī, here I compose myself. Dear Lakṣmaṇa, water, please*

<sup>86</sup> LAKṢMAṆA—*As my noble brother commands*

<sup>87</sup> BHARATA Brother, this is not at all right I will serve in the order (of our birth) I'll myself go (*Taking a pot, going out and re entering*) Here is water

<sup>88</sup> RĀMA—(*Having performed Ācamana*) Maithili, Lakṣmaṇa's work is indeed being impaired

<sup>89</sup> ŚIRĀ—My lord, should you not be served by this (Bharata) also ?

<sup>90</sup> RĀMA—That is no doubt right Let Lakṣmaṇa serve me here, remaining there, let Bharata serve me

<sup>91</sup> BHARATA—May my noble brother be pleased !

<sup>92</sup> I will stay here in body and there by my duty The kingdom will be safe by your mere name [19]

<sup>93</sup> RĀMA My dear (Bharata), son of Kaikeyī! no, not so

<sup>94</sup> I have come to the forest at the behest of my father and not out of vanity or fear or delusion More over our family is one that regards truth as wealth (Hence) I tell you Would you follow the path of the low ? [20]

<sup>95</sup> SUMANTRA—If so, where should the consecration water lie now ?

<sup>96</sup> RĀMA—Let it lie only there where my mother said it should

<sup>97</sup> BHARATA—May my noble brother be pleased ! Good brother, please do not strike at the wound now

<sup>98</sup> O Virtuous one! your mother is also my mother and that eminently wise father of yours is also my father O good person ! The fault of the mother is no fault of me! Just see oh benefactor, this distressed Bharata in the proper perspective [21]

<sup>99</sup> ŚIRĀ—My lord Bharata speaks most piteously What is it that my lord thinks now ?

<sup>100</sup> RĀMA—Maithili,

<sup>101</sup> I think of that king gone to heaven, who having got such a treasure of virtues (as Bharata) in this world, did not see this excellent character of that son Ah fie! if Fate should dominate over (even) great men ! [22]

102 My dear *Bharata*,

103 It is a fact that I am pleased with you. You are with an unstained mind. I am subject to your words, being won over by your reknown virtues. But it is not right on our part to falsify those words of the king. More over, would your father (turn out to) be a liar, having begot a son of your type? [23]

104 BHARATA—Until the term imposed on you comes to an end so long, O king! I will remain here, at your feet.

105 RĀMA—Not so, let the king achieve his goal through his good deeds. I conjure you with my life if you don't govern your realm. [24]

106 BHARATA—Alas! you have silenced me. Well, I shall preserve your kingdom on one condition.

107 RĀMA—My dear brother, what is that condition?

108 BHARATA—I desire that you take back at the end of fourteen years your kingdom placed as a deposit in my hands.

109 RĀMA—Be it (so)

110 BHARATA—Noble brother (*Lakṣmaṇa*), have you heard? Your ladyship, have you heard? Father (*Sumantra*), have you heard?

111 ALL—We all have heard it.

112 BHARATA—Good brother, I desire to snatch away from you another boon.

113 RĀMA—Dear boy, what do you wish for? What shall I give you? What can I do for you?

114 BHARATA—To me who has bowed down to you with my head, give these two sandals used by your feet. Until you achieve the fulfilment of your mission, so long, I will remain obedient to them. [25]

115 RĀMA—(*To himself*) Oh!

116 After such a long time only very little fame was obtained by me. (But), in no time, all that has been acquired by Bharata to day. [26]



117 SITĀ—The first request of Bharata will surely be granted, is it not, my lord!

118 RĀMA—Be it so My dear brother, take these  
(Offers the two sandals)

119 BHARATA—I am beholden to you (Receiving) Noble brother, I wish to have the consecration water poured on these.

120 RĀMA—Father, do whatever is desired by Bharata

121 SUMANTRA—As the long-lived one bids.

122 BHARATA—(To himself) Ah! joy!

123 (I have now become) trustworthy to my kinsmen, agreeable to the citizens, able to bear the sight of the people, and dear as a good natured son to the king living in heaven (I am now) highly esteemed by my virtuous brothers, a great receptacle of glory, the subject of talk for the good people in their conversations, and dear to those who have obtained their dear objects [27]

124 RĀMA—My dear Bharata, a kingdom is such that should not be neglected even a moment Hence, O prince, please return now alone for success

125 SITĀ—Hum! Prince Bharata will go this very day!

126 RĀMA—Enough of excessive fondness Let the prince go now alone for success

127 BHARATA—Noble brother, I will go now alone

128 Full of hope, the citizens in the city will be waiting with the desire to see you (again), I shall gratify them by showing them your favour [28]

129 SUMANTRA O long lived one! What should be done by me now?

130 RĀMA—Father, please look after the prince, as if he were the great king

131 SUMANTRA—So long as I live, I shall strive (to do that).

132 RĀMA—My dear Bharata, please ascend the chariot in my presence

(yet). The drenched insects are coming up the surface of the earth as their holes are filled with water (And) the trees are with fresh circles round their roots, on account of the lines of water drying up [2]

<sup>6</sup> (*Beholding*) Ey, here is Vaidehī! Oh, alas!

<sup>7</sup> This hand of hers, which was getting tired by just holding a mirror, does not now feel fatigued (even) as she is carrying a jar Alas! the forest hardens the creeper like tender ness of women [3]

<sup>8</sup> (*Going near*) Maithilī, How fares your austerity?

<sup>9</sup> Sītā—Oh, it is my lord! Hail to my lord!

<sup>10</sup> Rāma—Maithilī, if it means no hindrance to your duty, please be seated

<sup>11</sup> Sītā—As my lord bids! (*Sits down*)

<sup>12</sup> Rāma—Maithilī, I see you as if eager to have a reply from me (to a question of yours) What is it?

<sup>13</sup> Sītā—The facial expression of my lord is like that of one whose mind is vacant with grief Why is it so?

<sup>14</sup> Rāma—Maithilī, rightly indeed, you have evinced interest

<sup>15</sup> As my body was hit against by death's spear, the wound caused on my mind is still (as fresh) as before The strokes from the darts of sorrow which have different aims fall on one and the same place over and over again [4]

<sup>16</sup> Sītā—What is the nature of my lord's worry?

<sup>17</sup> Rāma—The observance of the annual ceremony of my revered father is to be to-morrow The manes wish for the oblations offered in the best form Hence, how shall I perform it?—This is what I am considering Or,—

<sup>18</sup> They will in fact get satisfied with anything, for, they surely know this condition of mine Still I wish to do the worship in a manner befitting Rama as well as his father

<sup>19</sup> Sītā—My lord Bharata performs the ceremony with all affluence, and you too with fruits and water in accordance with your condition This will be very highly prized by father

20 RĀMA—Maithilī,

21 Seeing the fruits on the Kus'a grass arranged by my own hands, father will weep even there being reminded of (my) forest life. [6]

22 ( Then enter Rāvaṇa dressed as an ascetic )

23 RĀVAṆA—Oh, here—

24 I, of a positively uncontrolled mind, putting on this disguise, am going desirous of carrying away that princess of Janaka after deceiving Rama who has courted my enmity by slaying Khara, as if she (Sītā) were the stream of an oblation (to fire) without the proper (utterance of) accents and syllables. [7]

25 ( Moving forth and looking down-wards ) This is the entrance of Rāma's hermitage. Let me get down. (Gets down) I will just observe the formalities of a guest. Hello, who is here? I am a guest.

26 RĀMA—(Listening) Welcome to the guest.

27 RĀVAṆA—Good, my disguise has really been matched by my voice.

28 RĀMA—(Seeing) Ey, it is a holy person! Revered sir, I bow down to you

29 RĀVAṆA—Hail!

30 RĀMA—Revered sir, here is a seat; please sit down.

31 RĀVAṆA—( To himself ) How is it I am ordered, as it were, by him? (Aloud) Well. (Sits down)

32 RĀMA—Maithilī, bring for the holy person, water to wash his feet with.

33 Sītā—As my lord bids. (Exit, re-enter) Here is water.

34 RĀMA—Attend on His Holiness.

35 Sītā—As my lord bids.

36 RĀVAṆA—(Being agitated that his disguise may get exposed) Stay, stay,

37 On this earth, surely, the one Arundhati amongst mortal women is this (Sītā); and (it is) as her husband,

super-human power)

<sup>52</sup> RĀMA—Holy sir, only *that* is my decision

<sup>53</sup> Both the things that shall secure it are present in me. If penance fails, there is the bow, if the bow fails, there is penance [9]

<sup>54</sup> RĀVANA—They exist. They live on the Hīmalayas

<sup>55</sup> RĀMA—‘On the Hīmalayas’—is it? Then?

<sup>56</sup> RĀVANA—‘On the seventh peak of the Hīmalayas live the deer called ‘Golden Sides’ (*Śāntāna pārsva*), that drink the water of the Ganges falling directly from the head of Śiva, that have backs as blue as *vaidurya* and that are as fleet as wind. Great sages such as Vaikhanasa, Valakhilya and Naimiśa perform Śraddhas with these (deer) that present themselves and die the moment they are thought of

<sup>57</sup> Gratified with these (deer), the manes obtain the fruit of (having begot) sons. For, laying aside oldage, and shining with resplendence, they ascend heaven, they also secure residence in storied mansions on a par with gods, and are not forcibly drawn away by the objects that turn upon themselves [10]

<sup>58</sup> RĀMA—Maithilī,

<sup>59</sup> Take leave of these deer and trees fondled by you as your sons, and of the Vindhya forest and of your dear friends, the creepers. (Hereafter) I will live in those Hīmalayan forests illumined with the glowing herbal groves [11]

<sup>60</sup> ŚITĀ—As my lord bids

<sup>61</sup> RĀVANA O son of Kausalyā, do not entertain a desire which is beyond reach. They are not visible to human beings

<sup>62</sup> RĀMA Venerable sir, do they live on the Hīmalayas?

<sup>63</sup> RĀVANA—Quite so

<sup>64</sup> RĀMA—Then, you may see—

<sup>65</sup> Himavān (the mountain) will either show me those deer or attain the state of Krauñca, being pierced by the force of my arrow [12]

super-human power)

<sup>52</sup> RĀMA—Holy sir, only *that* is my decision

<sup>53</sup> Both the things that shall secure it are present in me. If penance fails, there is the bow, if the bow fails, there is penance [9]

<sup>54</sup> RĀVANA—They exist. They live on the Himalayas.

<sup>55</sup> RĀMA—'On the Himalayas'—is it? Then?

<sup>56</sup> RĀVANA—'On the seventh peak of the Himalayas live the deer called 'Golden Sides' (*kāñcana pārsva*), that drink the water of the Ganges falling directly from the head of Śiva, that have backs as blue as *vaidurya* and that are as fleet as wind. Great sages such as Vaikhanasa, Valakhilya and Naimiśa perform Śraddhas with these (deer) that present themselves and die the moment they are thought of.

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<sup>62</sup> RĀMA Venerable sir, do they live on the Himalayas?

<sup>63</sup> RĀVANA—Quite so

<sup>64</sup> RĀMA—Then, you may see—

<sup>65</sup> Himavān (the mountain) will either show me those deer or attain the state of Krauñca, being pierced by the force of my arrow [12]

<sup>66</sup> RĀVANA — (*To himself*) Oh, his vanity is indeed unbearable!

<sup>67</sup> RĀMA — (*Looking at the quarters*) Ey, something like a flash of lightning is seen!

<sup>68</sup> RĀVANA — (*Aloud*) Son of Kausalya, even as you are here, Himavan honours you. This is the *Kāñcana pārsva*

<sup>69</sup> RĀMA — This success is due to your Reverence

<sup>70</sup> SĪTĀ — I congratulate my lord on his success!

<sup>71</sup> RĀMA — No, no

<sup>72</sup> This is the good fortune of father, if he (the deer) has come here by himself. He deserves to be honoured. Therefore, O Maithili, inform Lakṣmaṇa [13]

<sup>73</sup> SĪTĀ — My lord, don't you remember that Lakṣmaṇa has been deputed with the instruction—'Go to meet the *Kulapati* who is coming this way during his pilgrimage?'

<sup>74</sup> RĀMA — Then, I myself will go

<sup>75</sup> SĪTĀ — What shall I do?

<sup>76</sup> RĀMA — Wait on this venerable person

<sup>77</sup> SĪTĀ — As my lord commands (*Exit Rāma*)

<sup>78</sup> RĀVANA — Ey, here goes forth Raghava carrying Arghya (in his hands). And now, Rāma, seeing the deer running away regard-less of the *honour*, strings his bow

<sup>79</sup> How great his strength, how great his valour, his mettle and speed! It is but appropriate that this world is pervaded by the (*two*) short syllables '(Rā ma)'. [14]

<sup>80</sup> Here is the deer, with one leap having passed beyond the aim of his arrow, it has entered the dense forest!

<sup>81</sup> SĪTĀ — (*To herself*) In me, separated from my lord, fear is arising here

<sup>82</sup> RĀVANA — (*To himself*) As Rāma has been sent away by a ruse, I shall carry away the young weeping Sita, who is alone, from this penance grove, as if she were an oblation not prescribed in the Mantras [15]

<sup>83</sup> SĪTĀ — I will just go into the hermitage (*Desires to go*)

<sup>84</sup> RĀVANA—(*Assuming his own form*) Sītā, stay; stay.

<sup>85</sup> Sītā—(*With fear*) Hum! Now, who is this?

<sup>86</sup> RĀVANA—Don't you know him

<sup>87</sup> By whom gods such as Indra together with hosts of *dānavas* were defeated in battle? Seeing the deformation of Sūrpanakha, and having heard of my two brothers slaughtered, I, that Ravana, have come here, O large-eyed lady, with a mind to abduct you, after luring away with ruses that Rāma of immeasurable strength, who, through pride, is foolish [16]

<sup>88</sup> Sītā—Hum, Ravana is the name! (*Starts to go*)

<sup>89</sup> RAVANA—Ah, where will you go, having come within the range of Ravana's eyes?

<sup>90</sup> Sītā—My lord, save me, save me! Saumitrī, save me, save me!

<sup>91</sup> RĀVANA—Sita, listen to my heroism

<sup>92</sup> Indra was defeated, the lord of wealth was shaken, Soma (moon) was dragged out and Sūrya's son was crushed (by me) Oh, fie on that heaven, which has been resorted to by the terrified gods! Blessed is the earth where Sita is! [17]

<sup>93</sup> Sītā—My lord, save me, save me! Saumitrī, save me, save me!

<sup>94</sup> RĀVANA Seek the protection of Rāma, or Lakshmana, or King Das'aratha himself who is in heaven. What is the use of appeals addressed to weak men? Young ones of the deer can not assail a tiger [18]

<sup>95</sup> Sītā—My lord, save me, save me! Saumitrī, save me, save me!

<sup>96</sup> RĀVANA—Why do you bewail now, O large-eyed lady! Count me as you do your husband. This Rama, although associated with a vast army together with the hosts of gods, is quite incompetent to fight with me [19]

<sup>97</sup> Sītā—(*Angrily*) You are cursed!

<sup>98</sup> RAVANA—Ha, ha, ha! Ah, the power of a *pativrata*!

<sup>99</sup> I, who flew up violently, was not scorched by the rays of the sun, but I am scorched now by these few syllables 'you are cursed' of this lady [20]

<sup>100</sup> Sītā—My lord, save me, save me! Saumitrī save me, save me

<sup>101</sup> RĀVANA—(*Holding Sītā*) O ye ascetics residing in the Janasthāna, listen, all of you listen

<sup>102</sup> This ten headed Rāvāṇa goes abducting Sita by force. If Rama is interested in the duties of a hero, he may display his heroism [21]

<sup>103</sup> Sītā—My lord save me, save me!

<sup>104</sup> RĀVANA—(*Moving forth seeing*) Ey, here is Jaṭāyu rushing towards me with his terrific beak, agitating the trees of the forest by the despatch of the wind through his wings. Ah! stay now

<sup>105</sup> To the abode of death I will despatch you with your limbs drenched in plenty of blood oozing from the wounds caused by the chopping off of your wings with the sword drawn by my arm [22] (*Exeunt ambo*)

## END OF THE FIFTH ACT

### ACT VI

(*Then enter two old Hermits*)

<sup>1</sup> BOTH—Help, help, ye!

<sup>2</sup> FIRST—Here, over-powered by (Rāvāṇa) the lord of demons having the complexion of a blue lotus garland and ridiculously laughing with his teeth white and bright like a lotus-stalk, Sītā is being carried away just as a doe is by the tiger (wandering about at midnight). [1]

<sup>3</sup> SECOND—Here, indeed, is her ladyship Vaidehī—

<sup>4</sup> Like a struggling female serpent and like a tossed up creeper laden with flowers, she is being forcibly carried away



by the wicked Ravana, from the penance grove, as if she were the fruit of penances [2]

<sup>5</sup> BOTH—Oh ye, help, help!

<sup>6</sup> FIRST—(*Looking upwards*) Good! Simultaneously with our appeal, Jatayu has flown up into the sky in order to pay back his debt (of gratitude) to Dasaratha, saying—  
‘Where will you go while I am alive?’

<sup>7</sup> SECOND—Here has Ravana turned back with eyes upturned out of rage!

<sup>8</sup> FIRST—Here is Ravana!

<sup>9</sup> SECOND—Here is Jatayu!

<sup>10</sup> BOTH—Oh! here, a fight has commenced in the sky!

<sup>11</sup> FIRST—Kasyapa, O Kasyapa, look at the might of the lord of carrion-eaters (vultures)!

<sup>12</sup> Attacking him with his wings, he has engaged him in a valorous duel. Remaining steady, he tries a very close and sharp seizure of him with his beak. The fierce expanse of his chest is being torn off with sharp pointed claws resembling iron nails, just as the rock of a rugged mountain is cleft by the points of (Indra’s) thunder bolt. [3]

<sup>13</sup> SECOND—Ah, the vulture lord is hit on the region of his right shoulder with a sword by the enraged Ravana!

<sup>14</sup> BOTH—Ah, the worthy Jatayu has fallen down! Alas!

<sup>15</sup> FIRST—Oh, pity! Here, indeed, the worthy Jatayu,—

<sup>16</sup> Having put forth his utmost effort dis regarding his enemy as if he were a pet-peacock, and having spurned the blazing valour of the demon lord,—he has collapsed like a forest tree pulled down by a lordly elephant [4]

<sup>17</sup> BOTH—May he go to heaven!

<sup>18</sup> FIRST—Kasyapa, please come on. Let us report this matter to the honourable Raghava

<sup>19</sup> SECOND—Well, a very good idea! (*Exeunt amblo*)

END OF THE VISKAMBHARA<sup>20</sup>

<sup>21</sup> (*Then enter a Chamberlain*)

<sup>22</sup> CHAMBERLAIN—Oh, who is here on duty at the Gold Arch-gate?

<sup>23</sup> (*Entering*) PORTRESS—Sir, it is I Vijaya. What shall I do for you?

<sup>24</sup> CHAMBERLAIN O Vijaya, please inform prince Bharata soon that his honour (Sumantra) who had gone to the Janasthana for seeing Rama has returned.

<sup>25</sup> PORTRESS—Sir, has father Sumantra returned after accomplishing his mission?

<sup>26</sup> CHAMBERLAIN—Good lady, I do not know.

<sup>27</sup> Just on seeing Sumantra come back with his face dried up by the fire of sorrow in his heart, my mind became agitated to day. [5]

<sup>28</sup> PORTRESS—On hearing this, my mind is perturbed, as it were.

<sup>29</sup> CHAMBERLAIN—Good lady, why are you simply standing now? Please inform soon.

<sup>30</sup> PORTRESS—Good Sir, here I go to inform. (*Exit*)

<sup>31</sup> CHAMBERLAIN—(*Seeing*) Ey, here the honourable prince Bharata, clad in bark garments, with his head turned tawny by the mass of the variously matted hair and with his heart filled with curiosity roused by the arrival of Sumantra, is coming this very way. Here (*conces*) he, who—

<sup>32</sup> Has a multitude of well-known virtues who is Death to his enemies, who is an ornament to the Solar Race, who is almost an equal of the lord of the gods, who is steady in governing the whole world in obedience to the order (of his brother) and who looks dignified with his gait resembling that of a stately young elephant. [6]

<sup>33</sup> (*Then enter Bharata and the Portress*)

<sup>34</sup> BHARATA—Vijayā, has the honourable Sumantra returned then?

<sup>35</sup> Gone to see my noble brother for the first time after

I returned obtaining then his favour and promise, has the honourable Sumantra come back here having seen Rama, the delight to the eyes, thoughts and minds of the subjects?

<sup>36</sup> CHAMBERLAIN—(*Going near*) Hail to the prince!

<sup>37</sup> BHARATA—Now, in which place is the honourable Sumantra?

<sup>38</sup> CHAMBERLAIN—Here at the Gold-Arch gate

<sup>39</sup> BHARATA—Then, please usher him in soon

<sup>40</sup> CHAMBERLAIN—As the prince bids (*Exit*)

<sup>41</sup> (*Then enter Sumantra and the Portress*)

<sup>42</sup> SUMANTRA—(*With sorrow*) Alas! oh, alas!

<sup>43</sup> The King's death was witnessed by me The calamity of the prince was again seen by me Now Maithili's disappearance is also heard My (*long*) life has erred in what appears to be an advantage (to it) [8]

<sup>44</sup> PORTRESS—(*Addressing Sumantra*) May your honour get in Here is our master You may go near

<sup>45</sup> SUMANTRA—(*Going near*) Hail to the prince!

<sup>46</sup> BHARATA—Father, was he seen by you?—he, by whom his affection towards his parents was revealed before the world? Was Arundhati's conduct divided two fold (in Sita) witnessed by you? And was that fraternal affection (of Lakshmana) that has causelessly under-taken a life in the forest, beheld by you? <sup>47</sup> (*Sumantra remains thanking*)

<sup>48</sup> PORTRESS—The prince is indeed asking you, good sir!

<sup>49</sup> SUMANTRA—What, me, good lady?

<sup>50</sup> BHARATA—(*To himself*) Very great indeed is his anguish! He is absent minded through mental pain (*Aloud*) Has your honour come back from an incomplete journey?

<sup>51</sup> SUMANTRA—Prince, having at your behest set out for Janasthana to meet Rama, how could I come back in the middle?

<sup>52</sup> BHARATA—Then, rellay, did they not show themselves to you out of anger or shame?

having come to be separated from his wife,—my elder brother is now like the cloud covered moon in the sky, deprived of all splendour! [12]

<sup>69</sup> Oh, what shall I do now? Well, I see Please come with me father

<sup>70</sup> SUMANTRA—As the prince bids (Both move along)

<sup>71</sup> SUMANTRA—Prince, no, we are not to go here This is the Queens' Quadrangle!

<sup>72</sup> BHARATA—My business is just here Hullo, who is on the watch, here?

<sup>73</sup> (Entering) PORTRESS—Hail to the prince! It is I Vijayā

<sup>74</sup> BHARATA—O Vijaya, announce me to her ladyship

<sup>75</sup> PORTRESS—To which of the queens shall I announce?

<sup>76</sup> BHARATA—To her, who wishes me to be king

<sup>77</sup> PORTRESS—(To herself) Hum! What could the matter be? (Aloud) Master, I will (Ex 1)

<sup>78</sup> (Then enter Kaikeyī and the Portress)

<sup>79</sup> KAIKEYI—Vijaya, has Bharata come to see me?

<sup>80</sup> PORTRESS—Yes, mistress! he has Father Sumantra has come back from his visit to prince Rama It is indeed with him that prince Bharata wishes to see you

<sup>81</sup> KAIKEYI—(To herself) With what (su ther) infliction will Bharata chastise me (now)?

<sup>82</sup> PORTRESS—Mistress, shall the prince enter?

<sup>83</sup> KAIKEYI—Go, bring him in

<sup>84</sup> PORTRESS—Mistress, I will (Moving along and going near) Hail to the prince! Do get in, please

<sup>85</sup> BHARATA—Vijayā, did you inform her?

<sup>86</sup> PORTRESS—Yes

<sup>87</sup> BHARATA—Then, let us both get in (Both enter)

<sup>88</sup> KAIKEYI—My boy, Vijaya says that Sumantra has returned from his visit to Rama

<sup>89</sup> BHARATA—More pleasing news than that, I will tell your ladyship

<sup>90</sup> KAIKEYI—My dear son, shall Kausalya and Sumitra also be invited (here) ?

<sup>91</sup> BHARATA—Surely it should not be heard by them

<sup>92</sup> KAIKEYI—(To herself) What could it be ? (Aloud) Say it, my child

<sup>93</sup> BHARATA—Listen

<sup>94</sup> Sita, the wife of him who went to forest at your behest leaving aside his kingdom, has been abducted away  
Is your desire fulfilled? [13]

<sup>95</sup> KAIKEYI—Hush !

<sup>96</sup> BHARATA—Oh ! Alas ! By having first obtained you as their daughter in law, it has come upon the high-souled and courageous Ikshvaku, that their daughter-in-law (Sītā) has been out-raged [14]

<sup>97</sup> KAIKEYI—(To herself) Well, now, it is time to tell him (Aloud) My son, you are not aware of the curse upon the great king

<sup>98</sup> BHARATA—Was the great king cursed ?

<sup>99</sup> KAIKEYI—Sumantra, tell him in detail

<sup>100</sup> SUMANTRA—As your ladyship bids Prince, please listen Formerly a sage boy who was the eye of an eye-less great sage, was killed by the great king gone out a-hunting with an arrow hitting the mark following its sound through the mistake that it was a wild elephant, it (the mistake) being caused by the sound resembling that of a wild elephant, as he (the sage boy) was filling a pot (with water) in a certain lake

<sup>101</sup> BHARATA—"Killed" you mean ! God forbid it ! Then ?

<sup>102</sup> SUMANTRA—Then, seeing him in that state,—

<sup>103</sup> By that truth speaking sage, after weeping, this was uttered—"O king, you too will die thus out of grief due to a son just as I (die now) " [15]

<sup>104</sup> BHARATA—Oh, this is really painful !

<sup>105</sup> KAIKEYI—My son, for this reason, allowing myself to

blame, dear Rama was sent to the woods, not at all through greed for kingdom. The unavoidable curse of the great sage would not come to pass without the son's banishment.

<sup>106</sup> BHARATA—If so, when the son's banishment was common (to all of us), why was I not sent to the forest?

<sup>107</sup> KAIKEYI—Child, the banishment of yours residing in your maternal uncle's house was quite in the natural course of events.

<sup>108</sup> BHARATA—Then, for what reason were fourteen years hit upon?

<sup>109</sup> KAIKEYI—My boy, desirous of saying 'fourteen days', I, much disturbed in mind, uttered 'fourteen years'.

<sup>110</sup> BHARATA—There is cleverness (enough) to be thoroughly considered. Then is (all this) known to the elders?

<sup>111</sup> SUMANTRA—Prince, known and agreeable too to Vaishtha, Vamadeva and others.

<sup>112</sup> BHARATA—Good! These are indeed witnesses of all the three worlds! Fortunately, Your Majesty is not guilty. Mother! you must forgive me for everything that you were blamed by me whose anger was roused by fraternal affection. O mother, I bow down to you!

<sup>113</sup> KAIKEYI—My son, which mother, indeed, will not pardon the fault of her dear son? Do rise. Where is any fault in this (your behaviour)?

<sup>114</sup> BHARATA—I am beholden to you. I take leave of you. This very day, I will prepare the entire group of the (feudatory) princes for the help of my noble brother. Now, I shall

<sup>115</sup> Make this shore of the sea dark with my infatuated elephants and get covered with the camps of my numerous troops. I will also reduce the sea, along with Ravana, to a common state of langour, by my forces crossing it. [16]

<sup>116</sup> Ey, something like a cry! Quickly find it out, please.

<sup>117</sup> (Entering) THE PORTRESS—Hail to the prince! On hearing this news the eldest queen has swooned!

118 KAIKEYI—Hum !

119 BHARATA—How now ! Mother has swooned !

120 KAIKEYI—Come along, my son Let us comfort the worthy lady

121 BHARATA—As my mother bids *(Exeunt omnes)*

## END OF THE SIXTH ACT

### ACT VII

*(Then enter a hermit)*

1 THE HERMIT—Nandilaka, O Nandilaka !

2 *(Entering)* NANDILAKA—Sir, here I am

3 THE HERMIT—Nandilaka, the *kulapati* says — ‘ After (first) slaying Ravana the abductor of his wife and a terror to all the three worlds, having installed as king Vibhīšana, of a conduct opposed to the (entire) group of Rāksasas and bearing the adornment of a multitude of virtues,—here the honourable Rama charming like the moon in the autumnal clear sky and surrounded by the chiefs of bears, demons and monkeys, has arrived bringing with him Sita of a spotless character as testified by gods godly sages and Siddhas Hence to day in this hermitage please keep ready everything that can be provided for within our means ’

4 NANDILAKA—Good sir, everything is kept ready, but—

5 THE HERMIT—But what ?

6 NANDILAKA—Here are the demons related to Vibhīšana Regarding their food the *kulapati* should decide

7 THE HERMIT—Why ?

8 NANDILAKA—They, in fact, eat (flesh)

9 THE HERMIT—No, no, don't worry The RĀKSASAS are obedient to Vibhīšana, to be sure

10 NANDILAKA—An obeisance to the virtuous demon ! *(Exit)*

<sup>11</sup> THE HERMIT—(*Seeing*) *Ey, here is the noble Raghava !*  
Here he,

<sup>12</sup> The lord of men has alighted on the surface of the earth from the aeroplane, as he is being praised by a number of delighted sages thus,—“ Victory to you, O best of men ! May even a second enemy (if there should be one) of yours be vanquished (by you) ! May the earth, under the insignia of a single umbrella, be subject to your rule ” [1]

<sup>13</sup> May you be victorious ! May you be prosperous !

<sup>14</sup> MIS'RA VIKAMBHAKA

<sup>15</sup> (*Then enter Rāma*)

<sup>16</sup> RAMA—Oh !

<sup>17</sup> Having destroyed Ravana of increasing strength and valour, having got back Sita, quite pure and endowed with all the virtues in this world, and having fulfilled to the last letter the words of my elders, I have once again come to the forest-residence of the sages [2]

<sup>18</sup> Maithili who went inside for paying her obeisance to the ascetic women is indeed delaying (*Seeing*) *Ey, here, Vaidehi,*

<sup>19</sup> The daughter of king Janaka, is coming slowly being addressed very affectionately by the hermit women as ‘ Friend ’, ‘ Sita ’, ‘ Janaki ’, and ‘ Daughter-in-law ’, in accordance with their age [3]

<sup>20</sup> (*Then enter Sitā and a hermit woman*)

<sup>21</sup> THE HERMIT WOMAN—Friend, here is your husband, go near him. It is unbearable to see you alone

<sup>22</sup> SITĀ—Yes. Even now, it appears unbelievable to me (*Going near*) Hail, my lord !

<sup>23</sup> RĀMA—Maithilī, do you remember this Janasthana which was our former residence ? Do you recognise the trees here that were treated as sons by you ?



<sup>24</sup> Sītā—Yes I do recognise Their leaves were to be seen by looking down wards, (but) now, they have become such as to be seen by looking upwards

<sup>25</sup> RĀMA—This is just so Time is indeed the producer of level-ness (even) to a low ground Maithili, do you remember how a herd of deer got frightened on seeing Bharata clad in white, underneath this *Saptaparna* tree?

<sup>26</sup> Sītā—My lord, I remember it quite well

<sup>27</sup> RĀMA—This is the extensive bank (of Godavari river), the witness of our penance It was while we were sitting here thinking of the performance of the ceremony of father, that the 'Golden sides' deer was seen

<sup>28</sup> Sītā—Ha! My lord, please do not mention that  
(Trembles with fear)

<sup>29</sup> RĀMA—No, don't worry That time is now over (Looking at the quarters) Ey, whence indeed is it,—

<sup>30</sup> Dust, as white as the lodhra flower, is rising high, and being blown by the wind pervades the quarters! Further this blast of the conches supplemented by the deep sound of the peal of the drums, is converting this forest into a town! [4]

<sup>31</sup> (Entering) LAKSMANA—Hail to my brother! Brother!

<sup>32</sup> Full of fraternal affection and eagerness to behold you, here has arrived Bharata together with the mothers and a huge army [5]

<sup>33</sup> RĀMA—Dear Lakṣmaṇa, has Bharata really come?

<sup>34</sup> LAKSMANA—Yes, noble brother

<sup>35</sup> RĀMA—Maithili, let your eye be widened to behold Bharata leading your mothers-in-law.

<sup>36</sup> Sītā—My lord, Bharata has come at a desirable time

<sup>37</sup> (Then enter Bharata with the mothers)

<sup>38</sup> BHARATA—With a satisfied mind, and followed by the relatives, I have come here desirous of seeing my elder brother to day in the company of the noble lady (Sītā) and

freed from the several calamities of very great concern, like the clear moon freed from clouds in autumn. [6]

<sup>39</sup> RĀMA—Mothers, I bow down to you

<sup>40</sup> ALL—My son, live long We are really very happy on seeing you safe with your wife, your vow being over.

<sup>41</sup> RĀMA—I am beholden to you

<sup>42</sup> LAKSMANA—Mothers, I offer my obeisance to you

<sup>43</sup> ALL—My son, live long

<sup>44</sup> LAKSMANA—I am beholden to you

<sup>45</sup> SĪTA—Worthy elders, I bow to you

<sup>46</sup> ALL—Dear girl, live long with an auspicious fortune!

<sup>47</sup> SĪTĀ—I am beholden to you.

<sup>48</sup> BHARATA—Good brother, I, Bharata, bow down to you.

<sup>49</sup> RĀMA—Come on, come near, my dear Ikṣvaku prince  
Hail! Be long lived!

<sup>50</sup> Widen your chest of the measure of the closed panels of a door, embrace me with the pair of your stout arms Hold up this face (of yours) resembling the autumnal moon, (and) gladden this body (of mine) which is sorched by calamities [7]

<sup>51</sup> BHARATA—I am beholden to you Worthy lady, I bow to you I am Bharata

<sup>52</sup> SĪTĀ—May you live long as the companion of my lord!

<sup>53</sup> BHARATA—I am obliged to you Brother, I offer my obeisance to you

<sup>54</sup> LAKSMANA—Come on, come near, dear boy Be long-lived; embrace me closely (Embraces him)

<sup>55</sup> BHARATA—I am thankful to you Good brother, please receive the responsibility of kingship.

<sup>56</sup> RĀMA—Dear brother, how do you mean?

<sup>57</sup> KAIKEYI—My boy, this is indeed a long cherished desire.  
<sup>58</sup> (Then enter Śatrughna)

<sup>59</sup> ŚATRUGHNA—My mind hastens to see that elder brother of mine who destroyed Ravana, and who, (although)

afflicted with various calamities, had his virtues and spirits unaffected [8]

<sup>60</sup> (*Going near*) Worthy brother, I am Śatrughna I bow to you

<sup>61</sup> RĀMA Come along, come near, dear boy Hail to you! Be long lived!

<sup>62</sup> ŚATRUGHNA—I am beholden to you Noble lady, I bow to you

<sup>63</sup> Sītā—My dear boy, live long

<sup>64</sup> ŚATRUGHNA—I am obliged to you Good brother, I bow to you

<sup>65</sup> LAKSMANA—Hail! Be long-lived

<sup>66</sup> ŚATRUGHNA—Thank you Good brother! These two, Vanṣtha and Vamadeva, together with the citizens, are desirous of seeing you having arranged for your installation

<sup>67</sup> These multitudes of sages desire to see your face, first consecrated here by the sages through your grace with the holy waters brought personally by them from the different great and small rivers, and thus appearing like a lotus direnched with water [9]

<sup>68</sup> KAIKEYI—Go, my boy, under go the consecration

<sup>69</sup> RĀMA—As my mother bids

<sup>70</sup> (*Behind the curtain*) Victory to you! Prosperity to our master! Hail to the great king! Glory to our lord! Success to the sweet-faced king! Triumph to the noble king! Victory to the destroyer of Ravana!

<sup>71</sup> KAIKEYI—These priests and chamberlains hailing exclamations of victory to my son, are honouring him with their blessings!

<sup>72</sup> SUMANTRA—The subjects, servants and the good people are hailing victory to my son!

<sup>73</sup> (*Behind the curtain*) Oh, ye sages, dwelling in the Janasthāna! listen, all of you!

<sup>74</sup> After destroying that matchless mass of the darkest issuing from the enemy just as the sun does (dispel) darkness

through beams full of valour, having got back Sītā who is to be excluded from all evils, Rama, the delight of all people, is triumphant over the earth' [10]

<sup>75</sup> KAIKEYI—Oh! exclamations of victory are being hail'd to my son!

<sup>76</sup> (*Then enter Rāma consecrated as king, with retinue*)

<sup>77</sup> RĀMA—(*Looking up, in the sky*) Oh father!

<sup>78</sup> Obtain satisfaction, although in heaven, leave off melancholy. Here has been that function (consecration) which was desired by you for me. I am (now) indeed the king on earth shouldering the honourable responsibility (of king-ship). The protection of the people justly has been promised (by me to them) [11]

<sup>79</sup> BHARATA—I do not get quenched with satisfaction as I remain beholding my noble brother resembling the fresh moon, by whom the title 'king' is acquired, over whom the royal umbrella is being held, who has put on an (expanded) pretty crown, who has been consecrated with holy waters, who is respectable, who has gained a gratefulness, and who is being saluted by crowds of people [12]

<sup>80</sup> SATRUGHNA—This family of mine which has been freed of its stain by the installation of my noble brother regains brilliance just as the world does at moon rise [13]

<sup>81</sup> RĀMA—Dear Lakṣmaṇa, I have acquired the kingdom

<sup>82</sup> LAKṢMAṆA—I felicitate you on your prosperity.

<sup>83</sup> (*Entering*) THE CHAMBERLAIN—Victory to the great king! Here indeed the honourable Vibhīṣana and also Sugrīva, Nīla, Mainda, Jambavan, Hanūmān, and others following him, respectfully offer their felicitations to you

<sup>84</sup> RĀMA—Please tell them — 'His prosperity is by the favour of his allies'

<sup>85</sup> THE CHAMBERLAIN—As the great king bids

<sup>86</sup> KAIKEYI—I am really happy. I wish to see this auspicious function in Ayodhyā

<sup>87</sup> RĀMA—Your ladyship shall see it (*Seeing*) Oh ! the whole of this forest shines with lustre, like the Sun (*Reflecting*) Ah, I see! Puspaka, the aeroplane of Ravana, has arrived in the sky There has been an understanding with it that it should present itself the moment it is thought of Hence, all may ascend it (*All ascend*)

<sup>88</sup> RĀMA—This very day I will go to the city of Ayodhyā, being followed by my relations and friends

<sup>89</sup> LAKSMANA—This very day let the citizens behold you (*appearing*) like the moon just rising up together with the stars [14]

<sup>90</sup> (*Epilogus*)

Just as Rama was united with Janakī and (his other) relatives, so also may our king, united with the Goddess of Royalty (and prosperity), govern the earth [15]

(*Exeunt Omnes*)

## END OF THE SEVENTH ACT

HERE ENDS THE PRATIMĀ-NĀṬAKA

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## NOTES

## ACT I

प्रतिमानाटकम् — प्रतिमाप्रधानं नाटकम् । The name *Pratimā-nāṭakam* is after the most original and impressive *Pratimā* scene (3rd Act) of the play.

<sup>1</sup> नान्द्यन्ते ततः प्रविशति सूत्रधारः— *At the end of the Nāndī, then enters the Sūtradhāra.* Note the repetition of the same sense in अन्ते and ततः । All the plays of Bhāsa open with this very stage-direction, except the *Madhyama-vyāyoga* which has simply ततः प्रविशति सूत्रधारः । Evidently Nāndī can not be taken as the *śloka* which comes after this direction. It must refer to the preliminary music before the Sūtradhāra enters the stage. Thus according to T. Ganapati Sastri— नन्दिः आनन्दः तस्याः इयं नान्दी । गीतवाद्यवादनदिरूपा क्रिया which forms the last item of the *pūrvaraṅga*. Hence नान्द्यन्ते = पूर्व-रङ्गान्ते । In these dramas, as also in the South Indian *Miss.* of several other plays, the stage-direction makes it clear that the Sūtradhāra recites the invocation; while in other plays, the *śloka* (usually called the Nāndī) is introduced first in a bald manner and then the stage direction नान्द्यन्ते सूत्रधारः is given indicating the entry of the stage-director afterwards. In Bhāsa's dramas, the Sūtradhāra enters the stage at the outset and recites the benediction, the Nāndī having been over behind the curtain. Hence they are known as सूत्रधार-कृतारम्भाः । Cf.— सूत्रधारकृतारम्भेनाट्यैर्बहुभूमिकैः ।

स्यताकेश्यशो लेभे मागो देवकुलेरिव ॥

The *Sāhityadarpaṇa* defines Nāndī thus—

आशीवेन्नमयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।

देवद्विजगृपादीनां तस्मात्तान्दीति संज्ञिता ॥

Nāndī also means a trumpet or drum. Hence Dr. Lakshman

Sarup thinks that Bhāṣa's plays commence after the beating of the drum

सूत्रधार — सूत्र (नाट्यानुष्ठान) धारयति (प्रवर्तयति) इति । Cf — नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्पवीजकम् । रङ्गदैवतपूजाकृतसूत्रधार उदीरित । Strictly speaking the Sutrādhara has to recite the benediction and retire. It is the Sthapaka who should come on the stage next and perform the introductory function. Cf — पूर्वैरङ्गविधायैव सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यभाष्यापयेत्तत् ॥ This accounts for the introduction being called 'Sthapana'

<sup>2</sup> This *śloka* is in the form of an *āśī* (blessing, benediction) and *vastuniḍḍā* (hinting of the plot) सीताभव (अनुमर्ग) पावु—May (Rama,) the lord of Sita protect, न — us, the object is understood सीताया भव (= god i e, lord, or husband) — सीताभव । सीताभव is another reading सुम व गुण — (1) pleased with good counsel, (2) pleased with Sumantra his father's charioteer, or (3) pleased with (the recitals of ) holy *mantras* सु प्रीव राम — charming with his beautiful neck, रमयतीति राम । सहृद्मग —having Lakṣmaṇa as his companion रावणादप्रतिम —रावणारिश्वासौ अप्रतिमश्च, who was (not merely) an enemy of Ravana but a matchless one also अप्रतिम is used here also to suggest the idea of the प्रतिमा in Act III from which the play derives its title देव्या —The instrumental ending is हेतुर्थे । His wife was the cause for his becoming the enemy of Ravana विभीषणात्मा—(1) to whom Vibhīṣana was like his own self, (2) who was of a terrific nature. In the case of the latter meaning, देव्या can be construed with विभीषणामा also, for, he became terrific only on account of his wife Sita. It is also possible to view देव्याविभीषणामा as two words combined together euphonicly, in which case, they are to be split up as देव्या अविभीषणामा । Now अविभीषणामा = who was not at all of a terrific nature भरत (भरतनोति इति)—the protector (of the world)

Pandit Ganapati Sastri takes विभीषणात्मावृत as one word विभीषणे आत्मावे रत — interested in Vibhīsaṇa who was like his own self अनुत्तमम्=सर्वे सर्वे, in every birth This s'loka is a benediction and as good as a नान्दी । The subject matter is hinted to by what is called the मुद्रालङ्कार through which सीता, मुमन्थ, सुग्रीव, राम, लक्ष्मण, विभीषण and मरुत are also mentioned by name The name of the play, and the author's partiality to the (प्रतिमाङ्क) Statue house scene, 1 c, the 3rd Act, is suggested by the use of प्रतिम in रावणार्प्रतिम in the 3rd line of the stanza This मुद्रालङ्कार for the opening verse is employed in three other plays of Bhasa, viz, प्रतिज्ञा-योगचरणम्, स्वप्नवासवदत्तम् and पद्मराजम् ।

<sup>1</sup> नेत्र्ये — curtain, green room आवे—The Sūtradhara addresses the Naṭī and asks her to come upon the stage

<sup>4</sup> आवे, इयमस्मि—She comes near him and says 'Here I am,' thus indirectly asking him what she has to do

<sup>2</sup> The Sūtradhāra straight-way asks the Naṭī to sing a song about the शरत्काल, the season in which they usually enacted this play There is a similar thing even in the Sakuntalam of Kalidasa Bhasa does not make the Naṭī sing in some other plays of his, such as the स्वप्नवासवदत्तम् ।

<sup>7</sup> <sup>8</sup> Soon after the Naṭī's singing is over, the Sūtradhāra hurriedly concludes the prologue When he is just observing that in that particular season the female swan, clad as it were in a silk garment as white as the kāś's flower, moves about on the sandy banks of rivers, he hears a voice <sup>9</sup> 'आवे, आवे' and is interrupted

<sup>10-11</sup> The Sūtradhara easily makes out whose voice it is and while completing his observation regarding the हंस, suggests to the audience that it is a portress in the palace calling out some one in her delightful hurry. With this <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup> <sup>18</sup> <sup>19</sup> <sup>20</sup> <sup>21</sup> <sup>22</sup> <sup>23</sup> <sup>24</sup> <sup>25</sup> <sup>26</sup> <sup>27</sup> <sup>28</sup> <sup>29</sup> <sup>30</sup> <sup>31</sup> <sup>32</sup> <sup>33</sup> <sup>34</sup> <sup>35</sup> <sup>36</sup> <sup>37</sup> <sup>38</sup> <sup>39</sup> <sup>40</sup> <sup>41</sup> <sup>42</sup> <sup>43</sup> <sup>44</sup> <sup>45</sup> <sup>46</sup> <sup>47</sup> <sup>48</sup> <sup>49</sup> <sup>50</sup> <sup>51</sup> <sup>52</sup> <sup>53</sup> <sup>54</sup> <sup>55</sup> <sup>56</sup> <sup>57</sup> <sup>58</sup> <sup>59</sup> <sup>60</sup> <sup>61</sup> <sup>62</sup> <sup>63</sup> <sup>64</sup> <sup>65</sup> <sup>66</sup> <sup>67</sup> <sup>68</sup> <sup>69</sup> <sup>70</sup> <sup>71</sup> <sup>72</sup> <sup>73</sup> <sup>74</sup> <sup>75</sup> <sup>76</sup> <sup>77</sup> <sup>78</sup> <sup>79</sup> <sup>80</sup> <sup>81</sup> 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<sup>809</sup> <sup>810</sup> <sup>811</sup> <sup>812</sup> <sup>813</sup> <sup>814</sup> <sup>815</sup> <sup>816</sup> <sup>817</sup> <sup>818</sup> <sup>819</sup> <sup>820</sup> <sup>821</sup> <sup>822</sup> <sup>823</sup> <sup>824</sup> <sup>825</sup> <sup>826</sup> <sup>827</sup> <sup>828</sup> <sup>829</sup> <sup>830</sup> <sup>831</sup> <sup>832</sup> <sup>833</sup> <sup>834</sup> <sup>835</sup> <sup>836</sup> <sup>837</sup> <sup>838</sup> <sup>839</sup> <sup>840</sup> <sup>841</sup> <sup>842</sup> <sup>843</sup> <sup>844</sup> <sup>845</sup> <sup>846</sup> <sup>847</sup> <sup>848</sup> <sup>849</sup> <sup>850</sup> <sup>851</sup> <sup>852</sup> <sup>853</sup> <sup>854</sup> <sup>855</sup> <sup>856</sup> <sup>857</sup> <sup>858</sup> <sup>859</sup> <sup>860</sup> <sup>861</sup> <sup>862</sup> <sup>863</sup> <sup>864</sup> <sup>865</sup> <sup>866</sup> <sup>867</sup> <sup>868</sup> <sup>869</sup> <sup>870</sup> <sup>871</sup> <sup>872</sup> <sup>873</sup> <sup>874</sup> <sup>875</sup> <sup>876</sup> <sup>877</sup> <sup>878</sup> <sup>879</sup> <sup>880</sup> <sup>881</sup> <sup>882</sup> <sup>883</sup> <sup>884</sup> <sup>885</sup> <sup>886</sup> <sup>887</sup> <sup>888</sup> <sup>889</sup> <sup>890</sup> <sup>891</sup> <sup>892</sup> <sup>893</sup> <sup>894</sup> <sup>895</sup> <sup>896</sup> <sup>897</sup> <sup>898</sup> <sup>899</sup> <sup>900</sup> <sup>901</sup> <sup>902</sup> <sup>903</sup> <sup>904</sup> <sup>905</sup> <sup>906</sup> <sup>907</sup> <sup>908</sup> <sup>909</sup> <sup>910</sup> <sup>911</sup> <sup>912</sup> <sup>913</sup> <sup>914</sup> <sup>915</sup> <sup>916</sup> <sup>917</sup> <sup>918</sup> <sup>919</sup> <sup>920</sup> <sup>921</sup> <sup>922</sup> <sup>923</sup> <sup>924</sup> <sup>925</sup> <sup>926</sup> <sup>927</sup> <sup>928</sup> <sup>929</sup> <sup>930</sup> <sup>931</sup> <sup>932</sup> <sup>933</sup> <sup>934</sup> <sup>935</sup> <sup>936</sup> <sup>937</sup> <sup>938</sup> <sup>939</sup> <sup>940</sup> <sup>941</sup> <sup>942</sup> <sup>943</sup> <sup>944</sup> <sup>945</sup> <sup>946</sup> <sup>947</sup> <sup>948</sup> <sup>949</sup> <sup>950</sup> <sup>951</sup> <sup>952</sup> <sup>953</sup> <sup>954</sup> <sup>955</sup> <sup>956</sup> <sup>957</sup> <sup>958</sup> <sup>959</sup> <sup>960</sup> <sup>961</sup> <sup>962</sup> <sup>963</sup> <sup>964</sup> <sup>965</sup> <sup>966</sup> <sup>967</sup> <sup>968</sup> <sup>969</sup> <sup>970</sup> <sup>971</sup> <sup>972</sup> <sup>973</sup> <sup>974</sup> <sup>975</sup> <sup>976</sup> <sup>977</sup> <sup>978</sup> <sup>979</sup> <sup>980</sup> <sup>981</sup> <sup>982</sup> <sup>983</sup> <sup>984</sup> <sup>985</sup> <sup>986</sup> <sup>987</sup> <sup>988</sup> <sup>989</sup> <sup>990</sup> <sup>991</sup> <sup>992</sup> <sup>993</sup> <sup>994</sup> <sup>995</sup> <sup>996</sup> <sup>997</sup> <sup>998</sup> <sup>999</sup> <sup>1000</sup>



<sup>12</sup> स्थापना—Prologue or Introduction While other dramatists use the term प्रस्तावना, Bhāsa uses स्थापना in 11 out of his 13 plays. In KB, it is called प्रस्तावना, while in the Mss. of Bāla, there is no such expression. आगुग्मम्, प्रस्तावना and स्थापना are synonyms. The type of prologue employed here, as well as in the other dramas of this group, are technically called प्रयोगतिशय, because of the sudden introduction of a new actor. In seven plays, viz., SV, Pañca, MV, DG, KB and Bāla, the Sūtradhāra alone appears in the Sthāpanā; in four, viz., Pratijñā, Avimāraka, Carudatta and Pratimā, he appears with the Naṭī; and only in two, viz., Abhiseka and Ūrubhaṅga, he appears with a Pāripārs'vika.

<sup>13</sup> काञ्चुकीय same as कञ्चुकी (कञ्चुकः a long white robe अस्यास्ति इति) —Chamberlain. Cf — 'ये नित्यं सत्त्वसुपत्ताः कामदोष-वियर्जिताः । शाननिशानकुशलाः काञ्चुकीयास्तु ते स्मृताः । and अन्तःपुरचो वृद्धो विप्रो गुणगणान्वितः । सर्वकायांश्चकुशलः कञ्चुकीयमिधीयते ॥

<sup>15</sup> महारथ—one who has a great chariot; or, one who is a महारथ । There are four kinds of warriors — (1) अर्घरथ (2) रथ (3) महारथ and (4) अतिरथ । Cf Def — एको दशसहस्रगणि योधयेद्यस्तु घनिनाम् । राजशास्त्रप्रवीणश्च स महारथ उच्यते ॥ भर्तुः दारकः भर्तृदारकः — prince. राज्यप्रभावसंयोगकारकाः अभिषेकसंभाराः — the materials for consecration that would invest ( Rāma ) with regal powers.

<sup>17</sup> The अभिषेकसंभाराः are six — (१) ....भद्रासन वरितम् (२) तीर्थांशुपूर्णा घटाः न्यस्ताः (३) पुष्यरथः युक्तः (४) मन्त्रिगणिता पौर-समभ्यागता. and (६) वेद्यां यमिष्ठः स्थितः । भद्रामन—the throne of state तीर्थांशु—water of holy rivers, lakes, seas, etc. पुष्यरथ—the stately chariot used for going in a procession. महलं—मङ्गलदेवः ।

<sup>20</sup> All the people were eager to see Rāma's abhiseka. On seeing him they would feel glad as on beholding the moon. Rāma is compared to the moon in vi 12, vii 6 & 14.

<sup>23</sup> आर्यपुरोहितम् must refer to Vamadeva as Vansīha was already present सङ्गीतशाला—नाट्यशाला । काल्पवादिना = अभिप्रेक्षकलोचितेन ।

<sup>25</sup> अन्याङ्गिनम्—महदकार्यम् । For the first time in her life Avadātika has committed theft although of a small thing, viz., a bark garment Hence she is very much upset at her own deed परिहासेन—merely as a joke किं पुनर्लोभेन hints to Kaikeyi's interfering with Rama's consecration, elsewhere in the palace

<sup>27</sup> परिशङ्कितवर्णेव— Note Sītā's ability to study the facial expression of others <sup>28</sup> The Ceti correctly infers that Avadātika must be guilty of something being after all a servant But <sup>29</sup> Sita observes that Avadātika is trying also to smile as if were

<sup>30</sup> न गच्छन्तुमपराद्धा Avadātika being a culprit obviously thinks that Sita and the Ceti are conversing about her theft and hence says so

<sup>34</sup> अर्हत्यपराध इति — एवाङ्कन अपराध एन वक्कलहरणम् अर्हति इति, इदं वक्कल मया गृहीतम् ।

<sup>35</sup> पापं कृतम्—Note the brief but significant observation of Sita <sup>36</sup> Avadātika tries to defend her position saying परिहामनिमित्तं गच्छु मयैतदानीतम् । But Sītā says to Avadātika <sup>37</sup> एष दोषा वयैष्ठ' । Your stealing the bark garment cannot be justified You have stolen for fun now, without any excuse for doing so Thus your mistake becomes graver

<sup>42</sup> सर्वशोभनीयं मुरूपं नाम is indirectly in praise of Sītā's extra-ordinary beauty A person who is beautiful looks grand in any dress Cf अथवा सर्वमङ्गशरो भवति सुरूपानाम्—Avimāraṅka II, किमिव हि मधुराणा मण्णनं नाङ्गतीनाम्—Sakuntalam I 8, and सर्वाम्बुध्यासु चारुता शोभां पुष्यति — Malavika II Sita wears the bark (वरकल) not knowing that it is shortly going to be her dress for several years to come

<sup>70</sup> नापनीत वस्त्रम्—Rama had come there quite unexpectedly Sita was still clad in the bark garment which was inauspicious in the case of a young princess Hence this remark of Avadattika

<sup>71</sup> मैयिलि, किमास्यते ? — Rāma is surprised to find Sita not greeting him even after his going there, hence this question of his to her. The fact is that Sita is perturbed to find Rama there when she is still in the bark dress, as a result, she has failed to rise up and greet her husband

<sup>72</sup> अवगच्छामि ते कँनूहलम् Rama, a loving husband of Sita as he was, notices Sita's curiosity and relates to her, of his own accord, all that had taken place in connection with his consecration

<sup>81</sup> Rāma's question 'त्व तावन् किं तर्कयसि ?' to Sita, instead of answering hers 'तदानीमार्यपुत्रेण किं मयितम् ?' is quite natural of a husband who fondly loves his dear wife The answer of Sita <sup>82</sup> 'तर्कयामि' is marvellously the truth, and Rama admires her for her correct guessing

<sup>83</sup> See note on <sup>69</sup> above

<sup>84</sup> Note how picturesque the description is, although in a few words

<sup>90</sup> The words 'प्रिय मे etc' of Sita are much appreciated by Rāma and he simply gazes at her face in admiration, when he suddenly notices that she has laid aside all her ornaments Hence his question <sup>91</sup> 'किमर्थं विमुञ्चालङ्कारासि ?'

<sup>92</sup> The only ready and convincing answer she can give, — which is obviously an evasive reply, — is that she is just going to wear them <sup>93</sup> But Rama is cleverer than she He observes that she must have removed the ornaments just recently He explains in <sup>94</sup> how it cannot be otherwise Sita again avoids pursuing the topic by saying <sup>95</sup> पारस्यत्पार्यपुत्रोऽलीकमपि .. <sup>96</sup> Rama then finds a mirror closeby He holds

it before Sita, himself sitting by her side, such that both he and she could see her image in the mirror. Thus he notices in the mirror that Sita is clad in bark. He cannot believe his own eyes and hence he asks her <sup>97</sup> वृक्कलानि इव किमेते ।

<sup>101</sup> मा खलु of Sita shows how she cannot bear the idea of any अमङ्गल to her husband. Note the syntactical irregularity of मा with an infinitive here and of मा with the indeclinable past participle of उत्पद्य in <sup>104</sup>

<sup>105</sup> 7 हा हा महाराज !—The cry due to Daśaratha's swooning is heard from behind the screen. In stanza 11, Rama surmises correctly the cause for that woeful cry of both men and women together.

<sup>114</sup> स्वजनादिति ? etc — Rama obviously does not know why his consecration was stopped. As stated by himself in stanza 7, all that he knows is that Manthara whispered something into the ear of Daśaratha and his consecration was stopped. It is only now that he comes to know of the details.

<sup>117</sup> तेन हि उदकेण shows the implicit faith Rama has in elderly persons that they will never do an unworthy act.

<sup>120</sup> Rama advances a very strong argument in support of his view that if Kaikeyī had done anything it must be for some future good.

<sup>121</sup> The Kañcukīya holds that women are always crooked minded and never to be trusted. But in stanza 14, Rama enumerates five different advantages of Kaikeyī's stopping his consecration—(१) पार्ष्वस्य वनगमननिवृत्ति (२) मम पितृपरवृत्ता (३) स एव मम बालभाव (४) प्रजाना नववृत्तिविमर्शे न दाश भस्ति and (५) मे भ्रातर परिभोगे न बद्धिता ।

<sup>126</sup> अत्राप्यलोम ? — Referring to Kaikeyī's demand for the consecration of Bharata, the Kañcukīya asks Rama अत्राप्यलोम ? as a retort to Rama's observation 'फले कस्मिन् स्पृहा ?' in stanza 13 above. Rama proves in stanza 15,

that Kaikeyi's demand for the consecration of Bharata was quite justified, and that, on the other hand, the लोभ (greed) was in him as he was prepared to take away for himself the kingdom which was really Bharata's. Cf. पुरा भ्रातृ पिता न स मातरं ते समुद्रहन् । मातामहे ममाश्रीषीत् राज्यगुणकमनुत्तमम् ॥ देवासुरे च सप्राने जनन्यै तव पार्थिव । सप्रहृष्टा ददौ राजा बरमारविता प्रभु ॥—*Ramayana* 2-107 3, 4

<sup>129</sup> अथ — The Kañcukīya is about to cite another instance to prove Kaikeyi's wickedness, but, Rama stops him. He is not prepared to listen to any more insults of his mother. Thus his words <sup>130</sup> 'अतः परं न मातुः परिवादं श्रोतुमिच्छामि ।' show his magnanimity.

<sup>134-39</sup> Next Lakṣmaṇa is introduced to inform Rama that he has to retire to the forest and dwell there for 14 years (stanza 23), as a result of Kaikeyi's second demand. Lakṣmaṇa is very much upset at this demand of Kaikeyi and has foolishly resolved to kill all young women on the face of the earth, as the present misfortune of Rama has been brought about by Kaikeyi, a young woman. He asks Rama to join him in carrying out his resolve and tells him <sup>139</sup> 'It is no good to be meek. Everyone who trusts his relations and is meek is only insulted in this manner.'

<sup>140</sup> आर्यपुत्र, रादितव्य काले etc. shows how mature Sita's thoughts are, although she is quite young in age. Cf. vii <sup>35</sup> and iv <sup>84</sup>.

<sup>143</sup> शाच्यम् आमन (स्थिति) यस्य स, तस्मिन् शोच्यावने, in a lamentable condition. स-देह — dilemma ('वा=or' is understood) निर्ममस्वित्ता—absence of resolution.

<sup>145</sup> याद तेऽनि धनुः स्ताना occurs also in *Abhiseka* iii 22.

<sup>146</sup> न शक्नोमि रोषं वारयितुम् also occurs in *Abhiseka* ii 47 and *Daśagrhaṭṭakā* stanza 21. इमुकामा—the nasal on the

infinitive दग्धु is dropped in the compound by the rule तु काममनसोरपि । नियतीव must be नियतिरिव, as नियति is the correct nominative singular feminine

<sup>151</sup> नमयि must be नमयै 1st singular Imperative of the causative of नम् । In this stanza Rama points out that none of the three persons, viz Das'aratha, Kaikeyi and Bharata, is at fault Discharging an arrow upon any of them is a sin Thus, three sins could be committed Rama asks Laksmāṇa referring to his anger, which of the three sins was commendable,—किं रोषणाय रुचिरे त्रिवु पातकेषु ? Laksmāṇa's reply to this reveals to Rama the actual circumstances which caused Das'aratha swoon and Laksmāṇa get angry upon Kaikeyi <sup>155</sup> Rama immediately prepares to proceed to the forest and asks for bark garments <sup>156</sup> They are readily given

<sup>158</sup> <sup>64</sup> Sita is eager to follow Rama and persists that as his सहधर्मचारिणी she ought to go with him <sup>166</sup> Laksmāṇa supports her cause citing three different instances in stanza 25 Cf शशिना सह याति कौमुदी, सह मेघेन तटित् प्रलीयते । प्रमत्ता पतिवर्मणा इति प्रतिपन्न हि विचेतनैरपि— कुमारसम्बन्धम् iv 53

<sup>171</sup> <sup>77</sup> Laksmāṇa too expresses his eagerness to follow Rama and Sita Sita first dissuades him but, when he persists asks Rama to favour him also with his permission to follow them

<sup>179</sup> Four different functions of the valkalas are given by Rama here He suggests indirectly in this stanza that practising dharma is like marching forward in the battlefield

<sup>186</sup> throws light on the condition of the society in Bhasa's times Purdah system was obviously in vogue then The stanza tells us that women were free to remove the veils from their faces during sacrifices marriages, calamities and in forests Cf न्यसनेषु च कृच्छ्रेषु न युद्धु स्वयवरे । न ऋतो नो विवाहे वा दर्शनं दूष्यते स्त्रिया । —Ramayāṇa 6-114-28

<sup>190</sup> शिरःस्थानानि is 'principal abodes' according to Pandit Ganapati Sāstri; ( शिरःसादृश्यानि ) likeness of our heads, i e , 'our persons painted in his palace.'— according to Devdhar and Kale.

Rāma does not wait to see his grief-stricken father, and hurries away towards the forest. Rāma did well in doing so because he feared with good reasons, that Das'aratha might persuade him to stay in Ayodhyā and not allow him to go into exile, by saying 'मम प्राणैः शपितः स्याः' or some such thing as he had said earlier to make Rāma consent to his consecration. In the Rāmāyana, Rāma sees his father before departing for the forest. The bark garments are then distributed to Rama, Lakṣmaṇa and Sītā by Kaikeyī in the very presence of Das'aratha who objects to Sītā's wearing the bark dress and orders that she must be clad only in rich silk and take with her plenty of ornaments to wear even during her forest-life. Bhāsa has deviated from all this. See Introduction, page 37.

All the changes effected by Bhāsa in this Act centre round the वृकल affair. Hence the Act is popularly known as the वृकलाङ्क ।

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## ACT II

[ The audience are informed towards the end of the first Act that Das'aratha is in a precarious condition. The Second Act brings him in the said condition on the stage and shows how he dies. Rules of dramaturgy do not permit exhibiting the death of a person on the stage. But Bhāsa actually shows the death of Das'aratha in this play. On examining if there is really any need for Bhāsa's doing so, we only come to the conclusion that the whole Act is simply superfluous. In Act I, Das'aratha's condition is described.

So a *Viskambhaka* or a *Praves'aka* would have been quite enough to communicate to the audience that *Das'aratha* is dead out of *putra s'oka*. Thus from the first Act we can directly go to the third and not miss any connection in the trend of the story. Then why did *Bhasa* introduce this 2nd Act here? The only answer that can be given is that he chose to give us excellent poetry there-in. In fact, everyone of the stanzas in the 2nd Act shows *Bhasa* at his best in describing things in a very vivid manner. *Das'aratha's* conversation with *Sumantra* relating to the order in which the names of *Rama*, *Sita* and *Laksmāṇa* are to be mentioned even when referring to them, is soul stirring. The touching feelings of *Das'aratha* when he is on the point of death are described in a masterly manner. By *Bhasa's* introducing this scene in this play we have all this beautiful poetry.]

The Second Act has a *Misra viskambhaka* (a prelude) at its beginning. It acquaints the audience with the grief stricken state of *Das'aratha* of the elephants and horses in the palace, and of the citizens young and old, men and women all alike after *Rama's* departure to the forest. It consists of a brief conversation between the Chamberlain, a minor character and the portress, a low character, — the former speaking in Sanskrit and the latter in *Prakrit*. As one of the characters is minor and the other low, the *Viskambhaka* is of the *misra* type. If both the characters were minor, then it would have been of the *Suddha* type. The purpose of a *Viskambhaka* is to explain briefly what has occurred in the intervals of the Acts, or what is likely to happen later on. It always appears at the commencement of an Act. Cf —

वृत्तवर्तिष्यमाणानां कथाशाना निदर्शक ।

संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शित ॥

मध्येन मध्यमाभ्या वा पात्राभ्या संप्रयोजित ।

शुद्धस्वयारस तु सङ्कीर्णो नीचमध्यमकल्पित ॥— साहित्यदर्पणे



<sup>14</sup> Each of the first three lines gives one outstanding feature of the character of Rama, Lakṣmaṇa and Sītā respectively

<sup>18</sup> gives five different admirable qualities of Rama

<sup>19</sup> असवद्धन घर्मेण The घर्मे adopted by Rama is described as असवद्ध here, as it has made him abandon his own father

<sup>20</sup> describes graphically Rama's departure with Lakṣmaṇa and Sītā to the Sun's setting together with the disappearing day light and shadow

<sup>22</sup> Das'aratha means to say how he wished that fate had brought about three things, viz, — (१) वयम अनपत्या, (२) राम अनयस्य महीपते पुत्र and (३) कैकेयी a tigress in some forest and not a princess

<sup>23</sup> अलम्बिनी सन्तप्य—note the syntactical irregularity in using अल with सन्तप्य ।

<sup>25</sup> अस्मिन्वपुत्रप्रमावनी can mean—(1) One who is an unloving mother (2) One who gave birth to an unloving son

<sup>29</sup> मृषितेन्द्रिय. — Das'aratha had already lost the power of his senses as seen in his two questions to Kausalya— (१) का रं मो ? and (२) इयमपरा का ? Cf चतुषा त्वा न पदयामि स्मृतमैम विदुष्यते—Ramayana 2-65-65

<sup>36</sup> नक्तदिव is an irregular द्वन्द्व compound of नक्त and दिवा by the rule अचतुर ..नक्तदिव-गत्रिदिव —Pāṇini 5-4-77.

<sup>42</sup> विधिरनतिक्रमणीय occurs in the Svapnavasavadatta iv<sup>173</sup> as अनतिक्रमणीयो हि विधि ।

<sup>52</sup> क मे ज्येष्ठो राम is changed by Das'aratha to क ते ज्येष्ठो राम, because he feels that he has no right to call Rama his son in view of his own unfatherly treatment of him. The vocative प्रियमुत्र referring to Sumantra is to say that he (Das'aratha) himself is not such निरतिशयभक्तिः — निरतिशय

भक्तिः अस्य । The compound is resolved as in the case of दृढभक्तिः (Raghuvams'a xii 19) Compare the remark of the वृत्तिकार—'दृढभक्तिरित्येवमादिषु स्त्रीपूर्वपदस्याविवक्षितत्वात्' । हतपितृकम् —The क affix denotes reproach here

<sup>54</sup> मा मैवमङ्गलवचनानि .. of Sumantra refers to Das'aratha's calling himself हतपितृक and आमन्त्रण । But Das'aratha takes it as referring to the mode of his question with regard to forest dwellers, hence his statement <sup>55</sup> तत्त्वमयुक्तमभिहितमया । नार्यं तपस्विनामुचिनः प्रश्न' and his revised questions

<sup>56</sup> Sumitra's reference to Sita as चान्द्रापि अवालचारित्रा is very significant <sup>56</sup> <sup>64</sup> form a soul stirring conversation producing maximum effect in st 15 When the names of Rama, Laksmāṇa and Sita are pronounced by Sumantra, Das'aratha feels as if they are in person before him and observes that the order of the names mentioned by Sumantra makes Rama and Laksmāṇa go in front leaving Sita behind to follow them This gives no protection to Sītā in the forests full of dangers Hence the great concern of Das'aratha to see that Sita comes in between Rāma and Laksmāṇa even when their names are mentioned अत्रापि = even in this mentioning of their names The order in which they proceeded to the forest is given in the Ramayāṇa II lu 95-96 — 'अग्रतो गच्छ सौमित्रे सीता त्वामनुगच्छतु । पृष्ठतोऽनुगमिष्ये मि सीता त्वा चानुपालयन् ॥' As per this order Laksmāṇa goes in front, Sita next and Rama behind both of them 'अहम् अग्रतो यास्यामि' । <sup>182</sup> of Laksmāṇa also indicates that Bharā has adopted the same order for them Das'aratha is not particular whether Rama goes in front or Laksmāṇa, he only wishes that Sita should be safe in between them

<sup>76</sup> Shows how all of them were over powered by emotion and could not utter any words According to the Ramayāṇa,—Rama and Laksmāṇa send a message (Vide

II li 27-36, lviii 15-33), while Sita simply sighs and is unable to speak

<sup>81</sup> With this, cf राम मेऽनुगता दृष्टिस्त्यापि न निवर्तते । न त्वा पश्यामि कौसल्य मातु मा पाणिना स्तृश ॥—Ramayana II xlii 34

<sup>82</sup> Gives the intention Dasaratha had in his mind, which was totally upset by Kaikeyi

<sup>83</sup> जीवितै —the plural is as in प्राणै । क्षिप्रमानीयता पुन पाप सफलमस्तु is full of sarcasm To this Sumantra simply says

<sup>86</sup> यत्प्रज्ञायति महाराज , but does not go to convey his words to Kaikeyi

<sup>87-94</sup> The pathetic scene of the last moments of Das'aratha given here is very touching The Death scene of Valin in the Abhiseka and Duryodana's agonies of death in the Ūrubhanga may well be compared with this

<sup>89</sup> आत्मानत् — this expression occurs again in iv <sup>85</sup> and in five other plays of Bhasa, viz Madhyama Vyayoga, Pañcaratra, Dutavakya, Abhiseka, Pratijña

<sup>90</sup> निष्क्रम्य, प्रविश्य Note the rapid action and that water is actually brought on the stage, which are common features of almost all the Trivandrum plays

<sup>91</sup> These names of Das'aratha's ancestors are in the same order as in Kalidasa's Raghuvams'a This order agrees also with that of the Statues installed in the प्रतिमार्ग (Act III) This Act is called the दशरथनिर्वाणह ।

### ACT III

[ This act has a Praves'aka at its commencement It acquaints the audience with the news that the widowed queens are going to pay a visit that day to the Statue House where Das'aratha's statue has also been installed along with those of his predecessors The day some-how coincides with

the day of Bharata's return to Ayodhya from his maternal uncle's capital. Not knowing either the programme of the queens' visit to the Statue House or that the Statue House which looked a temple was the place where the deceased Ikshvaku kings' Statues were installed, Bharata enters the House earlier and learns the shocking news of Das'aratha's death and the exile of Rama, Lakshmana and Sita, calamities brought about by his own mother Kaikeyi. Shortly afterwards the queens enter. The whole Act is full of interest and dramatic force.]

[ *A Pravesaka* is 'an Interlude acted by inferior characters for the purpose of acquainting the audience with events not represented on the Stage, but a knowledge of which is essential for the proper understanding of what follows, (like the *Vishkambhaka*, it connects the story of the drama and the subdivisions of the plot, by briefly referring to what has occurred in the intervals of the acts, or what is likely to happen at the end, it never occurs at the beginning of the first Act or at the end of the last)—V S Apte ]

Cf —प्रवेशकाऽनुदात्तोक्त्या नीचपात्रप्रयोजित ।

अद्वयान्तर्विज्ञेय शेष विष्कम्भके यथा ॥ —साहित्यदर्पणे 308

<sup>1</sup> सुधाकार — the servant in charge of the duty of keeping the Statue House clean. समार्जनादीनि — समाजन is sweeping, सादीनि refers to the items mentioned by him in<sup>11</sup>

<sup>2</sup> अहो indicates anger. दास्य पुत्र is one word implying censure.

<sup>5</sup> कार्तवीर्य, king of the Haihayas was the son of कृतवीर्य and ruled Mahismati. Having propitiated Dattatreya, he obtained from him several boons, such as a thousand arms, a gold chariot that went where ever he willed it to go, invincibility by enemies, etc. He was a contemporary of Ravana whom he had once confined like a beast in a corner of his city. He was killed by Paras'urama for carrying off

the Kamadhenu of his father Jamadagni कातेवीर्ये is also known as सहस्राक्षुः ।

<sup>10</sup> Note the sarcasm in नाम्नि क्लृपराधो नाम्नि ? रामस्य राज्यविभ्रष्ट० and स्वर्गं गतस्य मर्तुं दण्डयस्य प्रतिमा० should each form a compound word. But the earlier section is left out in each case as the connection is easily understood. Hence सापेक्षवेपि गमकवात्सल्यमास । अन्तःपुरे — the plural means the inmates of the harem अगन्तव्यम्—Note that the potential participle used as the verb is always governed by its subject in the instrumental case, and agrees with its object in gender, number and case if its root is transitive, otherwise it remains in the Neuter gender, singular number and nominative case.

<sup>11</sup> These special arrangements are referred to even by Bharata while entering the प्रतिमागृह in <sup>45</sup> *infra* अपनीत० shows that pigeons had built their nests inside the प्रतिमागृह as it was not frequently visited by people.

<sup>12</sup> The stage-direction सन्निगम् shows the uneasiness of Bharata, as he had heard that his father was unwell. Bharata had stayed with his maternal uncle Aśvapatti ever since his marriage which had taken place along with Rama's.

<sup>16</sup> <sup>21</sup> The first sections of each of the four lines of this śloka form Bharata's question to the Sūta, and the latter sections form the reply of the Sūta. Only in the last line, the Sūta's reply is just दैवम् and the rest is Bharata's asking the Sūta to drive on the chariot. <sup>27</sup> Compare Sakuntala 1 8, 9 and Vikramorvaśīya 1 4. The idea of the fourth line रजश्चाश्वोद्धृत पतति पुरता नानुपतति is more beautifully said in the Sakuntala I 8 by Kalidasa (आमाद्वतैरपि रजाभिरङ्घुनीया )

<sup>28</sup> सोपन्नेहतया=सुस्निग्धतया । The leaves of the trees were glossy indicating that they were watered by men. Hence Bharata says that the city must be closeby. Cf सोपन्नेहतया घना-नरस्य अमितं गतुं किङ्किण्यया भवितव्यम्—Abhiseka I त्वरता means त्वरा ।

<sup>30</sup> <sup>31</sup> Bharata is imagining the reception and treatment he is going to have in the palace at Ayodhyā स्निह्यता goes with राजा (पनुत्वापिन इवास्मि) । परिहसितमिव &c — Bharata refers to the jovial nature of Lakshmana in these two lines वेप & भावा both go with परिहसितम् ।

<sup>32</sup> The charioteer refers to the three calamities that had befallen Bharata दोषा—calamities

<sup>35</sup> किं शत्रुघ्नो मामभिगत ? shows that शत्रुघ्न was living in अयोध्या all along This is in accordance with श्रीमद्भक्तकव्यप्रदीपे in 1 7

<sup>38</sup> कृत्तिकाविषय — the duration of the कृत्तिका star which being an उग्रनक्षत्र is considered to be inauspicious for every thing But the next star राहिणी is auspicious

<sup>39</sup> न मया &c shows Bharata's obedience to the elders

<sup>41</sup> विश्रमिष्य— the आहमनेपद form is irregular उपोषविष्य &c Bharata has high regard for the traditional practices Note that he is also keen on observing them

<sup>45</sup> The special arrangements in the Statue House for the visit of the queens Cf 11<sup>11</sup> पवनि मव पार्वत्य occurring on a festive occasion नह विद्वित् &c —The absence of these signs is because it is not a temple अहो भावगति &c show how even in the days of Bhāsa the sculptors' art had attained high finish at the hands of skilled workmen

<sup>46</sup> Bharata taking for granted that the statues were idols of gods wished to bow down to them As a क्षत्रिय, he was entitled to worship the deities by repeating mantras either personally or through the Arcaak of the temple But there was no Arcaak to guide him in the worship Hence Bharata wished simply to bow down his head without mantras Such a worship is offered only by Sudras who are not authorised to use Mantras for any purpose इत्यर्थे अयं वाच्यः ।

<sup>47</sup> नैवेद्य=daily duties प्राणियमं=taking food (here) आर्गा

प्रतिमाना . Note how Rāma, Bharata and even their ancestors look more or less the same in appearance (cf iv 6, vi 65)

<sup>49</sup> न न्यलु न न्यलु The *D-vakulika* prevents Bharata from saluting the statues as they are not deities and also because he fears that Bharata with whom he is not acquainted, may be a Brahmin

<sup>51</sup> Bharata imagines three reasons as probable for the *Devakulika's* प्रतिषेध — (१) अस्मानु किञ्चित् मत्कव्यम् (अस्तीति) (२) विशिष्ट प्रतिपान्यने (इति), अथवा (३) नियमप्रभविष्णुता (भयत) ? Here नियम means some disciplinary rules to be observed

<sup>55-57</sup> Note Bharata's family pride छन्द मृगयता मृयुना—Death had to wait till they wished to die, for they were इच्छामरणाः <sup>58-75</sup> The names of the statues of Dilipa, Raghu and Aja are mentioned with a reference to their greatness

<sup>61</sup> Note the reverence for Brahmins in those days <sup>63</sup> When the turn of the fourth Statue comes, Bharata is perturbed in mind, for, the order in which the three names were mentioned would only lead to the mention of Aja's son's name i.e. Das'aratha's next. The first three were dead. Then was the fourth also dead? Bharata refuses to allow his mind to entertain any such thought. Hence his avoiding to know the name of the fourth statue in <sup>61</sup> and again in <sup>71-73</sup>

<sup>75</sup> This indirectly refers to Kaikeyi's demanding the kingdom promised as her bridal fee वृ-उसे—This *Ātman* form is irregular.

<sup>77</sup> must be स्वयत् । Note that Bhasa's stage directions are many a time inadequate दृश्य भव सकाम ऽऽऽ refers to the suspicion he had already, viz पितृनिघनम् ॥ यत्रय नीच इच्छ-शब्द. मा इच्छति — because the bridal fee was to secure kingdom for Bharata, which he knew quite well अथ सत्यं च भवति for, Bharata still doubts that it may not be true, as he cannot believe that his mother is so greedy of the kingdom

78 आर्य !—This must be प्रकाशम् as the देवकुलिक answers him. The देवकुलिक had seen Bharata swoon on hearing येन प्राणाश्च &c and hence had got a doubt that he must be Bharata son of Kaikeyi. Now he heard his addressing him as आर्य which was characteristic of the Ikshvaku rulers. Hence his question क्वचित् कैकेयीपुत्रो &c to which Bharata replies 80 शरथ-पुत्रो मरतोऽस्मि etc. Note that Bharata is already disowning Kaikeyi as his mother, cf III 128. The Devakulika is now afraid of continuing his talk with prince Bharata any longer, hence he wishes to take leave 81 तेन हि आवृच्छे &c. Cf 82 83 with 73 74.

86 Ayodhya without Bharata's father and brother is compared to a river without water. Bharata compares himself to a thirsty person running towards a waterless river only to be disappointed. The simile is very apt. 90 Bharata has known his mother's mentality very well. That is why he is capable of correctly describing in st 12 what his mother must have said and done. शुक्कदोष—*the stipulation was not justifiable according to Bharata*. तद्वैयेण—Kaikeyi committed the first sin in demanding the शुक्क! That sin gave her the courage to commit another in asking for Rama's exile. ननु मयि &c —cf 111 123.

93 अजलस्य जलावलि —Kale means by अजलस्य= 'wanting, in need of, water. Water is required for reviving a man under a swoon.' But अजल strictly means the one (who is dead) who has had no funeral rites performed to him. जलावलि is the libation of water (तर्पण) offered to him.

96 Sumantra is reminded of the way in which a person, irrespective of his intimacy with the king, had to go to see the king in the palace, and he contrasts it with the way the same king, now in the form of his statue, is being visited by people.



<sup>98</sup> अयं हि &c — Note the close resemblance between the personalities of Bharata and Das'aratha and also of their voice<sup>102</sup> Bharata's question <sup>103</sup>अथ मातृगामिदानीं कावय्या ? is in continuation of अयं<sup>101</sup>, hence addressed to the Devakulika. But the queens themselves answer as the Devakulika has left the place already in<sup>99</sup> It is surprising that Bharata is unable to recognise Sumantra even on seeing him at close quarters and that he has to infer that it is he by the <sup>106</sup>सर्वसमुत्पाचारसन्निकर्षे ।

<sup>108</sup> चिरजीवदोषे = by the evils of old age, cf 1v<sup>23</sup> कृतप्रभावेन ingratitude referred to here is Sumantra's not ending his own life even on witnessing the death of his beloved master Das'aratha. Note the निर्वेद in the last line जीवामि &c

<sup>111</sup> अनपराद्धोऽहम् — Note how भरत wishes to stress the point that he at any rate has not been responsible for Rama's exile and that he has not approved of his mother's action. Kausalya's words <sup>112</sup>नि सन्तापो भव are not sarcastic, as taken by Bharata saying <sup>113</sup>भ्रातृष्ट इवास्म्यनेन । Sumitra's blessing <sup>116</sup>यशोभागी भव is significant, so also is Bharata's <sup>117</sup>reply to it.

<sup>119-120</sup> Bharata's anger on Kaikeyi is fiery. His comparing her to a कुनदी an insignificant rivulet with turbid and little water is to draw a contrast between her and the noble and lofty minded Kausalya and Sumitrā whom he compares to the holy rivers Ganga and Yamuna. In sl 18, Bharata enumerates eight evil effects of Kaikeyi's action.

<sup>124</sup> सर्वसमुत्पाचार — Note Bhasa is fond of using the word समुत्पाचार frequently, cf <sup>106</sup> above, v 1v<sup>23</sup> and v<sup>41</sup>

<sup>128</sup> The disowning of sons by parents when the sons are of a very bad character is common in the world. Bharata says that he is going to establish a new rule that a mother be disowned by her son when she proves treacherous to her own husband.

<sup>129</sup> <sup>135</sup> Kaikeyī tries to offer an explanation to her demanding the kingdom for Bharata. But seeing Bharata vehemently finding fault in her action, she quietly tells him <sup>136</sup>देशकाले निवेदयामि and says not a word more. In <sup>133</sup>, Bharata points out four important factors that were in favour of Rama's अभिषेक and in <sup>137</sup>, he advances three arguments to show how unwarranted Kaikeyī's demanding the kingdom in his favour was. In <sup>139</sup> Bharata refers to Kaikeyī's cruel heartedness. Sumantra changes the topic by telling Bharata <sup>140</sup> that Vasiṣṭha and Vamadeva are waiting to install him as king.

<sup>141</sup> Compare this with अगोपाला यथा गावस्तथा राष्ट्रमगजकम् ।  
—Ramayāṇa II lxvii 29

<sup>144</sup> अभिषेकमिति ? इहात्रभवत्यै.. shows Bharata's contempt for the greed of his mother

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#### ACT IV

[ The Praves'aka at the commencement of this Act refers only to what has happened towards the conclusion of the previous Act and gives us no extra information. It is introduced here just to allow some time for the actors to prepare for the coming scene, for, Sumantra and Bharata have to appear in a chariot on their way to Rama's penance grove ]

<sup>12</sup> सुमन्त्र effectively puts forth the characteristic traits inherited by Bharata from his fore-fathers and elder brother Rama

<sup>18</sup> महायशा can qualify all the three Rama, Sita and Lakshmana मत्यम्, शीलम् and भक्ति in bodily form are present in those three persons respectively

<sup>25</sup> राज्यदुःखाया — Bharata is unable to dissociate himself from his mother <sup>26</sup> अल अभिघातुम्—Note the syntactical

irregularity, cf i<sup>121</sup>, ii<sup>23</sup> & iii<sup>99</sup> <sup>27</sup> न न्याय्य परदोषमभिघातुम्—Bharata has already disowned कैत्रेयी as a mother and hence speaks of her दोष as परदोष <sup>29</sup> Bharata feels that he himself

has committed the blunders of his mother, as his name was used by her <sup>30</sup> Bharata characterises himself as निर्दुष्ण &c, but emphasises that in spite of all that he is भक्तिमान् towards Rama कथ तिष्ठतु occurs also in Pañca II 58

<sup>33</sup> कव्यासा emphasises the स्वरमाहृदय between Bharata and Das'aratha, cf iii<sup>102</sup> <sup>33</sup> <sup>36</sup> Rama easily infers that the voice must be of a relative, as it has been pleasing to the ear In<sup>35</sup> Lakshmana describes Bharata's dignified voice चतुर्णां वर्णानां may mean the four varnas ब्रह्म, क्षत्र, वैश्य and शूद्र and also the four kinds of speech namely, परा वाक् मूलचक्रस्या, पश्य ती नामिसिद्धिता । हृदिस्था मध्यमा ज्ञेया वैश्वरो कण्ठदेशगा ॥

<sup>39</sup> The close similarity of form between Rama and Bharata confounds even Lakshmana here, and also Sita in iv<sup>65</sup>

<sup>40</sup> The personality of Bharata is beautifully described in this stanza

<sup>43</sup> एव गुरुवरम् and Lakshmana's blessing Bharata in<sup>44</sup> show that Lakshmana is older than Bharata according to Bhasa In the Ramayana also certain lines indicate that Bharata was younger than Lakshmana Cf—

इति लोकममात्रेण पादेष्वथ प्रमात्यन् ।

रामस्य निपतिष्यामि सीताया लक्ष्मणस्य वा ॥ II xc 17

129-135 Kaikeyī tries to offer an explanation to her demanding the kingdom for Bharata. But seeing Bharata vehemently finding fault in her action, she quietly tells him 136 देशकाले निवेदयामि and says not a word more. In 133, Bharata points out four important factors that were in favour of Rama's अभिप्रेक and in 137, he advances three arguments to show how unwarranted Kaikeyī's demanding the kingdom in his favour was. In 139 Bharata refers to Kaikeyī's cruel heartedness. Sumantra changes the topic by telling Bharata 140 that Vasistha and Vamadeva are waiting to install him as king.

141 Compare this with अगोपाला यथा मावस्त्वया राष्ट्रमगजकम् ।  
—Ramāyaṇa II lxvii 29

146 अमिपेकमिति ? इहात्रभवत्यै.. shows Bharata's contempt for the greed of his mother

#### ACT IV

[ The Pravesaka at the commencement of this Act refers only to what has happened towards the conclusion of the previous Act and gives us no extra information. It is introduced here just to allow some time for the actors to prepare for the coming scene, for, Sumantra and Bharata have to appear in a chariot on their way to Rama's penance grove ]

<sup>1</sup> विजया is the name of the portress appearing also in स्वप्न, प्रतिज्ञा and अभिप्रेक । <sup>4</sup>किं भगिनाम् would be better if it were किं भगिना as in <sup>3</sup> पापक कृतम् has occurred once before in i <sup>35</sup>

<sup>10</sup> सुकृतानुयात्र —the belief is that the dead go to the next world followed only by the good and bad deeds done by them here अत्रगणेषु—holy, beautiful, cf जगत शशाङ्कम् with रामाभिचरन् मेदिन्यां शशाङ्कमभिचरन्ता in i <sup>20</sup>

<sup>12</sup> सुमत्र effectively puts forth the characteristic traits inherited by Bharata from his fore fathers and elder brother Rama

<sup>18</sup> महायज्ञा can qualify all the three Rama, Sita and Laksmāṇa मत्यम्, शीलम् and भक्ति in bodily form are present in those three persons respectively

<sup>25</sup> राज्यद्वेषाया — Bharata is unable to dissociate himself from his mother <sup>26</sup> अल अमिधातुम्—Note the syntactical irregularity, cf i<sup>121</sup>, ii<sup>23</sup> & iii<sup>99</sup> <sup>27</sup> न न्याय्य परदोषमभिधातुम्—Bharata has already disowned वैकेयी as a mother and hence speaks of her दोष as परदोष <sup>29</sup> Bharata feels that he himself has committed the blunders of his mother, as his name was used by her <sup>30</sup> Bharata characterises himself as निर्घृण &c, but emphasises that in spite of all that he is भक्तिमान् towards Rama कथं तिष्ठतु occurs also in Pañca II 58

<sup>33</sup> कन्यासा emphasises the स्वरमाहृदय between Bharata and Das'aratha, cf iii<sup>102</sup> <sup>33</sup> <sup>36</sup> Rama easily infers that the voice must be of a relative, as it has been pleasing to the ear In<sup>35</sup> Laksmāṇa describes Bharata's dignified voice चतुर्णां वर्णानां may mean the four varnas ब्रह्म, क्षत्र, वैश्य and शूद्र and also the four kinds of speech namely, परा वाक् मूलचक्रस्या, पश्य ती नाभिसस्थिता । हृदिस्था मध्यमा ज्ञेया वैगरी कण्ठदेशगा ॥

<sup>39</sup> The close similarity of form between Rama and Bharata confounds even Laksmāṇa here and also Sita in iv<sup>65</sup>

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<sup>43</sup> एव गुरुरयम् and Laksmāṇa's blessing Bharata in <sup>44</sup> show that Laksmāṇa is older than Bharata according to Bhāsa In the Ramayāṇa also certain lines indicate that Bharata was younger than Laksmāṇa Cf—

इति लक्ष्मणकण्ठे पादेष्वथ प्रनायन् ।

रामस्य निपातयामि सीताया लक्ष्मणस्य वा ॥ II xc 17

ततो लक्ष्मणमासाद्य वैदेहीं च पर-तप ।

अभिवाद्य<sup>46</sup> तत प्रीतो भरतो नाम चाब्रवीत् ॥ VI cxxx 40

<sup>46</sup> प्रकाशस्य तव पितु द्वितीय — here द्वितीय is in the sense of 'a son' The geneology is traced to stress that Bharata is worthy of every one of his fore fathers and his elder brother Rama

<sup>48</sup> The blessing conferred on भरत by लक्ष्मण here is full of meaning He wishes that Bharata should become famous like Raghu who gave away everything in his Visvajit sacrifice, indirectly suggesting to Bharata that he too should give away everything of his in a worthy manner

<sup>50</sup> Lakshmana is not prepared to take Bharata to Rama without the latter's permission, in spite of the former's eagerness to see him early, cf <sup>61</sup> *infra* <sup>64</sup> Rama accords to Bharata the best reception possible by sending Sita to bring him in Bharata easily recognises Sita and feels highly honoured by her coming to take him to Rama

<sup>70</sup> म्वरयोगाऽपि स एव—cf iii <sup>102</sup>

<sup>75</sup> Note that Rama has already known that Das'aratha is dead In <sup>82</sup> Rama clearly refers to it

<sup>74</sup> This is repeated in VII <sup>50</sup>.

<sup>83</sup> दुःखप्रसङ्ग is used as a noun to mean 'unbearable calamity' गुण इव Long life is considered a benefit but with सुमन्त्र it has been a curse as it made him witness the four calamities mentioned in the first line This statement makes Rama simply shed tears noticing which Sita observes, —of course suppressing her own feelings,— <sup>84</sup> क्व तमावपुत्र On hearing this remark of Sita, Rama recovers immediately saying <sup>85</sup> मैथिलि, एव पयस्त्रयस्त्रयामि etc and asks लक्ष्मण to fetch water for performing आचमन । Bharata does not allow लक्ष्मण to go, for he, being लक्ष्मण's younger brother, has every right to serve लक्ष्मण also Hence his words <sup>87</sup> क्रमेण पुत्रुरपि । The short but open talk between Rama and Sitā relating to

Bharata's claims to serve, wherein Sitā heralds the cause of Bharata, is pleasant. But Rāma's decisive words<sup>90</sup> तत्राप्यो मा भरत शुश्रूषयन्तु disappoints Bharata who pleads in all earnestness for staying with Rama. Then the latter reminds him of the great name of their family and tells him in<sup>94</sup> that he should be worthy of his heritage. Bharata finds no further argument and simply pauses. Just then, Sumantra asks<sup>95</sup> अभिप्रेक्षोऽन क्व तिष्ठतु ? and Rama replies<sup>96</sup> यत्र मे मातामिद्विन तत्रैव, hearing which Bharata, with wounded feelings, once again says appealingly<sup>97</sup> आर्ये, अस्मिन्गर्भे त्रणे प्रहर्तुम् and in<sup>98</sup> asks him to view him on his own merits and not depreciate him on account of his mother's faults. Bharata is mistaken that Rama is also displeased with Kaikeyī, like himself for her ill thought deeds.

Rama would have probably set aside his mistaken notion but Sitā's words recommending the case of Bharata —<sup>99</sup> अतिक्रम्य म प्रवर्ते भरत come in the way and make Rama express how much he himself is pleased with Bharata for his sincere devotion to him. His statement<sup>101</sup> तं चि नयामि forms a memorable śloka. In<sup>103</sup> Rama tells Bharata directly how much he is pleased with him and yet is unable to allow him to stay in the forest, as it would mean making their father a liar (मित्यमिवायी). When Bharata continues to persist even on hearing these words of his, Rama conjures him on his life in case he should refuse to govern the kingdom. Note that Bhasa, by using मे at the beginning of a पद<sup>105</sup> is indifferent to grammatical rules. Bharata now observes

seriousness Hence he asks Lakṣmaṇa, Sita and Sumantra to remain witnesses to it Rama is glad to note the sincerity of Bharata, and when he says that he needs another boon from him (in <sup>112</sup>), Rama is ready to grant anything to him and asks him <sup>113</sup> वत्स, किमिच्छसि ? In <sup>114</sup>, Bharata prays for the grant of Rama's sandals (पादुके), so that he may govern the kingdom as their representative after installing them on the throne Rama is pleasantly surprised to hear that and observes that Bharata is amassing in a day all the glory he himself could earn so laboriously in all his lifetime In <sup>116</sup>, the subject of the 2nd line, सुमहत् यज्ञ is to be supplied In <sup>117</sup>, Sita, in her own winning manner, persuades Rama to grant Bharata his first request When the sandals are granted, Bharata says <sup>119</sup> अत्र अभिषेकोदकम् आवर्जयितुमिच्छामि, so that Sumantra might definitely know the reply to his earlier question अशेषानीमभिषेकोदकं क्व तिष्ठतु ? <sup>119</sup> Rama too directs Sumantra to do so Bharata now feels that a heavy burden is removed from him and says to himself in great satisfaction <sup>123</sup> अद्वेय etc in stanza 27

<sup>124</sup> Rama reminds Bharata of the key to the success and prosperity of any kingdom and asks him to return to Ayodhya Sita, with her motherly affection for Bharata, is disappointed at this and expresses to Rāma in her own suggestive way, her wish to retain Bharata with them in the forest for some days at least But Rāma is firm when he says <sup>126</sup> अल्पमतिस्नेहेन etc Bharata is already mindful of his responsibility and is eager to return and cheer up his subjects

<sup>130-131</sup> Rāmā's suggestion to Sumantra — महाराजवन् परिपाच्यतां कुमार and Sumantra's reply यदि जीवामि तावत् प्रयतिष्ये are very touching Here यदि is in the sense of यावत् ।

<sup>134</sup> Rāmā's following Bharata and Sumantra up to the skirts of the hermitage is in accordance with the manner prescribed for giving a send off to distinguished persons or relatives



## ACT V

[ This Act deals with the abduction of Sita by Ravana. Bhasa has deviated from the Ramayana in the matter of the details relating to the abduction, mainly to improve the character of Sita. The Act opens with Sita cheerfully attending to her daily duties ]

<sup>1</sup> देवमनुष्याचार — worship of the deities Cf the use of समुदाचार in iii<sup>124</sup>, v<sup>25</sup> and v<sup>41</sup>

<sup>3</sup> Here Rama reflects on the heavy burden of governing the kingdom that Bharata is bearing all alone इदंशोक in<sup>4</sup>, refers to the worry relating to the performance of his father's श्राद्ध that Rama has in his mind. Rama wishes to talk over that matter with Sita, his अवस्थाकुटुम्बिनी to use his own phraseology.

<sup>5</sup> Rama beautifully describes the water freshly poured into the basins of trees उद्यावर्ते=उद्यालवाले, in the basin of the trees क्लृप्त जल=muddy water नववर्षयिनो etc — as the water is slowly absorbed by the earth, circular lines are made in the muddy basin, marking the different water levels at different stages. Seeing Sita carrying the heavy water pot, Rama reflects (in sl 3) on the hardships she, a born princess, has to bear in the forest.

<sup>12</sup> प्रतिवचनार्थिनीमिव Note the ability of Rama to read the mind of others Cf एव किमपि वक्तुकामव<sup>149</sup> of Sita and the next line here <sup>13</sup> शोकं यद्दृश्येव ।

<sup>15</sup> Rama says that he has been very unlucky in various matters and that he has received a fresh blow now, meaning the inability to perform the श्राद्ध of his own father in a fitting manner कृतान्त=misfortune, ill luck.

<sup>19</sup> Note Sita's wise suggestion to Rama. But Rama's words <sup>21</sup> फलानि दृष्ट्वा, show the depth of his love for his father.

the reference here must be to Nyayas'astra of Gautama. There is another Medhatithi who is the commentator of Manu. But he is not connected with the Nyayas'astra प्रचेतसा प्रणीत—प्राचेतसम् ।

<sup>47</sup> अद्रया दत्त is the derivative meaning of श्राद्धम् ।

<sup>49</sup> विरूढेषु—विरूढ are plants growing without branches, belonging to the grass-kind औषधीषु—औष पाक क्षीयते अस्याम् इति औषधि । Cf औषध्य फलपाकान्ता । खड्गो वा—here वा is to include something not mentioned. Accordingly Rama's words वा शब्देन . । Cf च शब्देन मात्रशेषमिव ते वचनम्—Abhiseka iii<sup>112</sup>

<sup>53</sup> Note Rama's confidence in his own ability

<sup>56-57</sup> Note how Bhasa introduces the topic of the golden deer वैश्वानर and बालखिल्यस are sages said to have been born of the nails and hairs of प्रजापति (ब्रह्मन्) । Cf 'ये नवास्ते वैश्वानरा ये बालास्ते बालखिल्या ।' नैमिशीया are sages dwelling in the Naimis'ā forest विपत्रे —the deer go to the sages and die of their own accord. <sup>57</sup> shows why they are so much liked by the Pitr̥s

<sup>59</sup> आपृच्छ—the परस्मै form of पृच्छ् with आ is irregular विन्ध्य वन— even according to Bāṇa the daṇḍakavana in which Rāma lived formed a part of the Vindhya forest. Mark the affection that had developed between Sita and the deer etc

<sup>61</sup> Ravana is disappointed to see that Rama is trying to move away with his wife to the Himalayas. To prevent that, Ravana says न ते मानुषे हृदय-ते । But Rama is confident of his own powers, hence his words सौवर्गान्<sup>65</sup> Intolerant of that, Ravana styles it as <sup>66</sup>अदलेप । To retain Sita there, he produces by his maya a deer with gold sides to appear there illuminating the whole place. Ravana invites

<sup>68</sup>Rama's attention towards that काञ्चनवार्ध्वं deer and says that Himavan is honouring him by sending the deer voluntarily to him. Rama is delighted and observes that it is due to the भाग्य of his father in<sup>72</sup>. He wishes to send Lakṣmaṇa to accord a suitable reception to the animal. Sita reminds him (in<sup>73</sup>) that Lakṣmaṇa has been already sent by him to receive the Kulapatī. So Rama personally goes with अर्घ्यं and पाय to receive the काञ्चनवार्ध्वं. He leaves Sita behind to attend to the ascetic guest.

<sup>79</sup> Mark the true heroic quality of Ravaṇa with which he admires the बल, वीर्यं, सत्व and जव of Rama.

<sup>81</sup> Shows Sita's womanly timidity when alone.

<sup>82</sup> The offerings made to fire without uttering mantras are generally snatched away by demons. Hence the comparison अमन्त्रोक्ताम् ।

<sup>87</sup> Ravaṇa boasts of his previous achievements and tells Sita the object of his coming there.

<sup>92</sup> Ravaṇa describes his own पराक्रम and shows how the earth is घ-या.

<sup>94</sup> With this see 18, of Abhiseka III 16.

<sup>96</sup> In at 19 Ravaṇa openly suggests to Sita that she should marry him. Hearing that Sita says <sup>97</sup>शस्त्रोऽसि in utter disgust. Obviously she is not flinging any curse on him. Hence, jestingly Ravaṇa says <sup>98</sup>हृहृह ! अहो पतिव्रतायास्तेज ! and treats it in a very light manner. His statement <sup>99</sup>योहम् उपतितो (sl 20) is also ironical. A similar occasion is found in the Abhiseka II<sup>32-34</sup>.

<sup>102</sup> Ravaṇa's challenge to Rama is well worded here.  
<sup>104</sup> <sup>5</sup>The last four lines of the Act suggest to the audience that Jatayu is going to attack Ravaṇa for rescuing Sita.

ACT VI

[ This Act has a Viskambhaka at its commencement. It acquaints the audience with the details of the fight between Jayu and Ravana, through a conversation between two aged ascetics who are made to describe graphically the fight. His interlude again is not quite essential as the fight has already been hinted to at the end of the Fifth Act. The only purpose it serves here is that it gives the actors some time to change the scene on the stage, from the Pañcavī to the palace in Ayodhya ]

In st 1, the first three lines describe Ravana's personal appearance. St 2 describes the pitiable state of Sita as she is being carried away by Ravana. St 3 gives a vivid account of Jaṭāyu's attack on Ravana and st 4 describes Jaṭāyu when he falls down to the earth, with his wings felled down by the demon. The comparison of the falling down of Jaṭāyu to that of a big forest tree when pulled down by a lordly elephant is apt.

<sup>22</sup> क इह काञ्चनतोरणदारम् occurs also in Svapna VI<sup>2</sup> and Abhiseka III<sup>2</sup>

<sup>23</sup> Vijaya is the female door-keeper appearing in several of the plays of Bhasa. She is here asked by the Chamberlain to inform Bharata that Sumantra has returned from the forest. <sup>27</sup> He also tells Vijaya, that Sumantra looks grief stricken.

<sup>31</sup> चीरवन्कञ्चसन — Bharata was wearing bark dress and had matted his hair since his return from Citrakūṭa. St 6 gives a grand description of Bharata.

<sup>43</sup> Sumantra enumerates three calamities witnessed by him — (1) नृपत्निलिघन (2) नृपतिमुत्स्यमन and (3) मैथिलीप्रणाश and says that his long life has been a curse on him. The line गुण इव -- has been once before said by Sumantra in IV 18.

<sup>46</sup> Mark the way Bharata characterises Rama Lakshmana. His question addressed to Sumantra is taken note of <sup>47</sup> by the latter in his absent mindedness due to his inward grief on Sita's abduction. <sup>50</sup> Bharata at first thinks that it is due to the fatigue of the long journey, but soon feels that he might have returned without visiting Rama. Hence his question अपि मार्गात् । <sup>51</sup> Sumantra suggests that such a thing is out of question for two reasons — (१) त्वत्रिशोग and (२) रामदर्शनार्थं प्रस्थित ।

<sup>53</sup> Shows that Sumantra was aware of Rama's stay at Pāncavati and that he went there to find his hermitage deserted. Note in the subsequent lines how gradually the subject of Sita's abduction by Ravana is introduced.

<sup>68</sup> Bharata recounts the different calamities that have befallen Rama one after another. Being a <sup>child</sup> of <sup>immense</sup> grief, Bharata means to go to his mother to <sup>hide</sup> her <sup>and ask</sup> Sumantra (in <sup>69</sup>) simply to follow him.

<sup>71</sup> न गच्छु न गच्छु for, Sumantra did not know Bharata's intention.

<sup>76</sup> Mark how he refers to his mother. <sup>77</sup> Even Vijaya observes his anger and wonders what the matter might be.

<sup>81</sup> कन खलु उदातेन .. Bharata's visiting Kaikeyi, generally meant that he was going to taunt her and accuse her of something or other. उदात = something that turns up unexpectedly.

<sup>88</sup> Mark how gently Kaikeyi speaks to Bharata. His reply अत परं प्रियं though sarcastic is not taken in this sense by Kaikeyi. Hence, being full of sisterly love for Kausalyā and Sumitra, she wishes (in <sup>90</sup>) to get them all to listen to the good news. But Bharata's — न गच्छु मान्वा भयं opens her eyes. <sup>94</sup> इयं वस्तु मनोरथ ? at the end of the śloka a poignant rebuke on Kaikeyi. The 2nd half of it is another rebuke on her. Now Kaikeyi finds the time

17 Rāma's recent achievements Note his characterising Sita as जगति गुणसमग्राम् । मुनिजनवनवासं—The forest residence of the sages, i.e. the Janasthāna वचनमपि गुरुणा can refer to the words of his parents, or of the sages

21 बुद्धुमिक = husband

23 27 Rama recalls to Sita the different spots in the Janasthana they were associated with

26 Shows that Bharata had paid a visit to Rama also at the Janasthana 28 मा खलु मा खल्वेव भणितुम्—the use of the infinitive with मा is irregular Sita shudders when she is reminded of the Kañicanapars'va deer

31 32 Lakṣmaṇa brings news that Bharata, a भ्रातृवत्सल, has come with the queen mothers and a vast army Mark Lakṣmaṇa is not suspicious of Bharata as in the Ramayana when he goes to meet Rāma in the Citrakuta

38 तैस्तै—different विपम—adverse प्रवृद्धविषय of great concern 39 This is the same as IV 16

35 Mark Bharata's first words to Rāma to take back his kingdom Rama asks 36 'कथमिव ?' to know Kaikeyi's mind 37 विरामिलपित of Kaikeyi shows how she too was anxious that Rāma should become king

39 Satrugna appears for the first time here H: observation अकिल्बुगुणतेजसं about Rāma is quite appealing

68 9 Mark that Rama goes to undergo अभियेक, on when Kaikeyi persuades him to do so

70 The preliminary अभियेक takes place in the Janasthāna

71 72 It is conspicuous that, while Kaikeyi and Sumi express their joy upon his अभियेक, Kausalyā is absent from the scene This scene is similar to the one in the Abhisek nāṭaka wherein Rāma is consecrated on the sea shore Bharata meeting him there alone

<sup>78</sup> Rāma's words स्वर्गेऽपि . (sl 11) show his attitude towards Daśaratha

<sup>79-80</sup> Sl 12 and 13 reveal the delight of Bharata and Satrughna. But as Lakṣmaṇa remains silent, Rāma tells him <sup>81</sup>अधिगतराज्योऽहमसि ।

<sup>86</sup> Kaikeyi's desire to see रामाभिप्रेक again in Ayodhyā noteworthy.

<sup>88-89</sup> The comparison of Rāma to the moon and of his company to the numerous stars, all rising up in the sky, grand.

<sup>90</sup> भरतवाक्य is the valediction to conclude a play. It does not refer to the name of the king in Bhasa's plays. राज्ञा भूमिं प्रशास्तु नः occurs as राजसिंहः in his other plays







BL 13

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